DOCUMENT RESUME

ED 404 226 SO 025 745

TITLE	Opportunity-To-Learn Standards for Arts Education: Dance, Music, Theatre, Visual Arts.
INSTITUTION	Consortium of National Arts Education Associations.
SPONS AGENCY	American Alliance for Health, Physical Education, Recreation and Dance, Reston, VA. National Dance Association.; American Alliance for Theatre and Education.; Music Educators National Conference, Reston, Va.; National Art Education Association, Reston, Va.
REPORT NO	ISBN-0-937652-90-3
PUB DATE	95
NOTE	62p.
PUB TYPE	Legal/Legislative/Regulatory Materials (090) -- Guides - Non-Classroom Use (055)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Academic Standards; Aesthetic Education; Art; Art Expression; *Dance; Dance Education; Elementary Secondary Education; Fine Arts; Humanities; *Music; Music Education; *Theater Arts; *Visual Arts
IDENTIFIERS	National Arts Education Standards

ABSTRACT

These arts standards represent a consensus concerning what every young student should know and be able to do in the arts. The Consortium of National Arts Education Associations believes that every student at every level, pre-kindergarten through grade 12, should have access to a balanced, comprehensive, and sequential program of instruction in the arts, taught by qualified teachers. The opportunity-to-learn standards in this book include standards for: (1) curriculum and scheduling; (2) staffing; (3) materials and equipment; and (4) facilities. The book is divided into four sections: (1) dance; (2) music; (3) theater; and (4) visual arts. These sections function as semi-independent units with a reference list at the end of each section to provide further sources for consultation. (EH)

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OPPORTUNITY-TO-LEARN STANDARDS FOR ARTS EDUCATION

DEVELOPED
BY THE
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OF
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1995

The *Opportunity-to-Learn Standards for Arts Education* were prepared and published under the direction of the respective Boards of Directors from the Consortium of National Arts Education Associations. Member associations include the AATE, MENC, NAEA, and NDA.

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ISBN 0-937652-90-3

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Introduction

Standards for schools are as important as standards for students. In its 1992 report, *Raising Standards for American Education*, the National Council on Education Standards and Testing called for national standards and a system of assessment, and it specified "School Delivery Standards" as a necessary component of national standards.[1]

School Delivery Standards are labeled "Opportunity to Learn Standards" in the "Goals 2000: Educate America Act" enacted into law in 1994, but their purpose remains the same: to ensure that no young American is deprived of the chance to meet the content and performance,[2] or achievement standards established in the various disciplines because of the failure of his or her school to provide an adequate learning environment. The opportunity-to-learn standards in the arts are intended to specify the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the national voluntary content and achievement standards in arts education.

Voluntary national content and achievement standards in the arts were developed by the Consortium of National Arts Education Associations and adopted by the National Committee for Standards in the Arts in January 1994. The development of the *National Standards for Arts Education* was supported by the Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities.[3] The arts are defined to include dance, music, theatre, and visual arts.

The standards represent a consensus concerning what every young American should know and be able to do in the arts. Every segment of the arts community, the education community, and the public and private sectors was invited to participate in the development of the content and achievement standards. During the consensus-building process, it became evident that there is widespread agreement among professional leaders in education, among political leaders of both major parties, and within the public at large that every student should receive instruction in the arts and that the arts are essential in a balanced curriculum. The view that the arts are a frill in education is obsolete in most schools, but greater support is needed at the grass-roots level so that every student has access to the resources necessary to attain achievement standards.

Support for arts instruction in American schools varies widely from school to school and from state to state. Some schools offer superb programs that attract a large percentage of the student population. In other schools the programs are weak or they reach only a small number of students. It obviously is unfair to expect students to meet achievement standards in any discipline, including the arts, unless they are given reasonable opportunities to learn the skills and knowledge specified. They must be provided with the necessary support by the school, including sufficient courses, staffing, materials and equipment, and facilities. Similarly, it is unfair to hold teachers accountable for their students' meeting the standards unless they too are ensured adequate time, materials, and other necessary conditions for teaching. And it is misleading for a school to claim a commitment to teaching the arts unless it offers learning opportunities consistent with that claim.

The Consortium of National Arts Education Associations believes that every student at every level, prekindergarten through grade 12, should have access to a balanced, comprehensive, and sequential program of instruction in the arts, taught by qualified teachers. The opportunity-to-learn standards presented here include standards for (1) curriculum and scheduling, (2) staffing, (3) materials and equipment, and (4) facilities. They seek to embody the most promising current instructional practices in arts education and to reflect the most recent research. The instructional program and the educational environment they envision are fully consistent with the goals for education reform enthusiastically embraced by most Americans.

These opportunity-to-learn standards represent the best collective thinking of experienced arts educators who are qualified by their background and training to offer recommendations concerning the conditions

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[1] Washington, DC: Government Printing Office, 1992, pp. 12-13.

[2] The standards identified as performance standards in the other disciplines are called achievement standards in the arts because "performance" has a specialized meaning in the arts.

[3] National Committee on Standards in the Arts (Reston, VA: Consortium of National Arts Education Associations, 1994).

necessary for effective learning. They are not standards coming "from the top down." Rather, they are standards developed by practicing teachers familiar with the day-to-day realities of the classroom and by arts administrators familiar with the limitations on resources under which every school operates.

The document itself is divided into four sections—dance, music, theatre, and visual arts. Because each of the arts covers a distinct area of human knowledge and creativity, these sections function as semi-independent units. A reference list at the end of each section provides information on documents used to build the opportunity-to-learn standards.

Since there are some similarities among the arts, those readers who plan to read this document straight through will find a certain amount of repetitiveness. This is unavoidable since each art has to be covered, as well as four distinct levels within each—prekindergarten and kindergarten, elementary, junior/middle school, and high school. For example, maintenance of musical instruments and art budgets are just two areas that can be found in almost all levels and therefore are repeated for each group. Certification of teachers is covered in all four levels and naturally in the four arts areas as well. For those interested in the requirements of only one age level or one arts area, it was necessary to present complete standards. Thus, the repetition was deemed necessary.

Some readers may consider these opportunity-to-learn standards to be too high and to demand too much. They are indeed high, but they are achievable. Because of varying circumstances, practices, and traditions, not all schools will be able to meet every one of the standards immediately, but every school should implement a plan to phase in the standards over a specified period. Implementation of the standards is the surest way that every student will have an opportunity to achieve in the arts.

Other readers may consider the emphasis in the opportunity-to-learn standards on numbers and specifics to be overly prescriptive. But standards by their very nature are prescriptive. There are some matters, however, in which the standards are deliberately vague (e.g., using words such as "appropriate," "sufficient," "adequate") because the intent is to include every reasonable interpretation or because no precise number can be determined without knowledge of other relevant conditions or circumstances. In these matters, determining whether the standard has been met must rely in part on the judgment of local decision-makers. In general, however, the standards are as specific as possible so that it can be determined whether or not they have been met. Being specific requires providing numbers wherever feasible, but because the numbers are arbitrary they should be considered approximations.

Ultimately, the most important criterion for measuring the effectiveness of a school arts program is the extent to which the students meet the student achievement standards, not the extent to which the school meets the opportunity-to-learn standards. When students meet the achievement standards specified, it makes no difference that the school may fall short in certain opportunity-to-learn standards. It has obviously found a way to compensate for those shortcomings. But when students fail to meet the achievement standards, the opportunity-to-learn standards can help to identify possible reasons for their failure so that the situation can be remedied.

The opportunity-to-learn standards offered in this publication are recommended by the Consortium of National Arts Education Associations, either for adoption or as a basis for adaptation, to every state or school district developing its own opportunity-to-learn standards. Schools that aspire to exemplary distinction will wish to adopt still higher standards. Opportunity-to-learn standards are a complementary and necessary companion to content and achievement standards. America's young people deserve the opportunity to learn.

OPPORTUNITY-TO-LEARN STANDARDS FOR DANCE INSTRUCTION

Prekindergarten through Grade 12

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Developed under the direction
of the
NDA Board of Directors
Jane Bonbright, Ed.D., President, NDA/Project Editor

Standards for Prekindergarten and Kindergarten (Ages 2 through 5)

Curriculum and Scheduling

1. Dance is integrated into the curriculum throughout the day. Movement in the form of creative dance is part of the everyday classroom experience as a means to express and communicate ideas, feelings, and concepts. Creative dance uses movement children do everyday — such as walking, running, galloping, shaking, turning, and rolling — rather than teaching formal dance steps.

2. The children are actively involved in the dance learning experience. They participate in creating dance movements; observing others dance; performing dance movements; and responding to dance through talking, writing, or drawing. Learning experiences include moving to music and singing; creating their own dances; and moving to reading, poetry, and stories.

3. The curriculum emphasizes exploration of the elements of dance (space, time, and force), relationships to each other, and the actions of the body and its parts. Proper terminology is used throughout all instructional dance activities.

4. Children are provided dance experiences integrated with the other arts, language arts, math concepts, children's literature, social studies, science, and the community. Children have kinesthetic experiences such as making letters, patterns, numbers, and shapes with their bodies; expressing the movement of animals, the shapes of plants, natural phenomena, and the water cycle process; and learning cooperation and community through dance.

5. Dance experiences represent different cultures.

6. Children are provided equal opportunities for dance experiences and participation regardless of gender, ability, or special needs.

7. Students with special needs are provided equal access to a supportive and challenging dance education program. Classes for students with special needs are no larger in size than are special education classes in other disciplines.

8. Students with special needs are integrated into the regular creative dance classes whenever possible. Students with special needs who cannot be integrated into regular creative dance classes receive the same amount of movement instruction as do all other students and classes.

9. The curriculum and student learning are assessed using the appropriate tools recommended for early childhood.

Staffing

1. Dance instruction in every prekindergarten and kindergarten is provided by teachers who have received formal training in early childhood development and have additional coursework in dance education or in creative dance movement for young children.

2. Certified/degreed dance educators with experience in teaching at the early childhood level and/or professional dancers with early childhood teaching experience are available as consultants or guest teachers.

3. Dance teachers are fully informed about the needs of each student. Teacher aides are provided for special-education classes in dance.

4. In order for every student to have reasonable access to the teacher's attention and to provide optimal instruction, the teacher/pupil ratio in creative dance classes is no greater than 1:12 for prekindergarten and 1:20 for kindergarten classes. For optimal instruction there should be no more than 12 to 15 students in any dance class.

5. Every teacher has preparation time equal to that of other school professionals.

6. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school or school district provides and supports annual professional development opportunities equal to that of other teachers in the school or school district. Staff are encouraged and permitted to attend a variety of professional development opportunities (conferences, symposia, workshops, in -service with guest artists, etc.).

Materials and Equipment

1. Every room in which dance is taught is equipped with a sound system utilizing current technology. Every teacher has convenient access to sound recordings (records, tapes, and CDs) representing a wide variety of music styles and cultures. The audio equipment (e.g., cassette tape player, compact disc player, and record player) is capable of variable-speed operation and has speakers capable of projecting music in a large room. In addition, a microphone, video camera, color monitor, and stereo VCR are available for use in dance instruction.

2. Music used to accompany the dance experiences represents a wide variety of musical styles and cultures. The teacher and the children sometimes use percussion and rhythm instruments (e.g., triangles, rhythm sticks, bells, tambourines, shakers, drums) to accompany the dances. Small hand-held instruments, some of which represent different cultures, are recommended.

3. Props used in the dance lesson are safe for young children to use. There is a sufficient quantity of props so that each child has his or her own prop or the appropriate number when children dance in partners or in small groups. Appropriate props for young children to use include scarves, streamers, hoops, 4-foot elastic stretch bands, small parachutes, ribbons, ropes, bean bags, balloons, and rubber-backed carpet squares.

4. The dance teacher has access to a variety of dance instructional materials from a variety of cultures. Materials include children's story and picture books and books about dance and dance history. Books contain appropriate and colorful pictures or photographs, songs, and dances.

5. All equipment is maintained in good repair. An annual budget is provided for the repair and maintenance of all equipment used in teaching dance.

6. An annual budget is provided for the purchase of records, CDs, and audio- and videotapes and equipment; props; and the other special supplies, materials, and equipment needed for teaching dance and for student performances.

Facilities

1. Every room in which dance is taught is clean and well ventilated. The space provides large, open areas (e.g., dance studio, gymnasium, all-purpose room, or empty classroom), and it is clear of all furniture and protruding objects. The room has appropriate acoustical properties, a quiet environment, adequate lighting and heating, and provides comfortable temperatures throughout the year.

2. Sprung wood or resilient wooden floors are standard requirements for all dance activities. Concrete, tile, wood-over-concrete, and wood-over-tile floors are extremely unsafe and students can become injured from a fall or repetitive jumping. Floors must be level and clean and free from splinters, nails, and all debris. Children dance in bare feet for increased sensory perception and safety. Sneakers, street shoes, socks, tights, and stockings are hazardous on dance floors.

3. The space must be large enough to accommodate all students of a class moving at the same time. At least 65 square feet per child in needed for dance activity space.

4. The space is free from distractions from other classes or people passing through. There is ready access to running water for rehydration after classroom activities and lavatories are located nearby. The dance facilities are readily accessible to the school auditorium.

5. Every room in which dance is taught provides a bulletin board for dance concepts, photos, and students' drawings.

6. Sufficient secured storage space is available in every school to store all tapes, records, CDs, audio and video equipment, props, instruments, films and books, and other instructional supplies used in teaching dance.

Standards for Elementary School (Grades 1-4)

Curriculum and Scheduling

1. The dance program in the elementary school provides the foundation for a sequential dance program continued in the middle and high school levels. The curriculum is designed to meet a set of standards specific to dance education. The standards may be national, state, or local (school district) guidelines or a combination of all three.

2. The dance program in the elementary school provides the students with opportunities to create, perform, observe, and respond to dance. Instructional dance activities include solving problems, learning the elements of dance and choreography (effort, space, body awareness, and relationships), improvising and composing dance studies and dances, viewing dance videos and live performances, learning cultural dances, developing a basic understanding of dance history and the ways in which it relates to other disciplines in the curriculum, and performing basic analyses and descriptions of dance.

3. The dance repertoire includes a diverse background of all dance styles from different periods and cultures. Proper terminology is used throughout all instructional dance activities.

4. Every student has the opportunity to study dance each year he or she is in elementary school. Throughout the school day, dance is integrated with language arts, social studies, math, science, music, visual arts, and drama studies.

5. Dance classes are offered a minimum of once a week throughout the school year. Instruction by a dance or movement specialist is provided in periods of not less than 30 minutes in grades 1 and 2 and not less than 30 to 45 minutes in grades 3 and 4.

6. In order for every student to have reasonable access to the teacher's attention and to provide optimal instruction, the teacher/pupil ratio in dance education classes is no greater than 1:15 for grades 1-4.

7. Dancers and faculty from dance-related institutions within the community are utilized whenever possible to enhance and strengthen the school dance curriculum.

8. Special experiences are designed for students who want to perform dance for an audience. Performing groups present two to three open rehearsals or performances each year for parents, peers, and the community.

9. Children are provided equal opportunities for dance experiences and participation regardless of gender, ability, or special needs.

10. Students with special needs are provided equal access to a supportive and challenging dance education program. Classes for students with special needs are no larger in size than are special education classes in other disciplines.

11. When students with special needs are included in regular dance classes, (a) their placement is determined on the same basis as placement for students without special needs (e.g., by movement achievement and chronological age but within the context of the student's abilities) and placement does not exceed the average for other classes; (b) dance educators are fully informed about the needs of each student and are involved in placement decisions; and (c) trained assistants are available to help in the classroom with specific disability needs.

12. Dance instruction is provided for students receiving special education who are not included in regular dance classes. Dance instruction for students with special needs is designed to teach expression and communication of ideas and feelings, practical dance skills, and knowledge of their bodies that will assist the students in functioning successfully in dance environments of the home, school, and community. The

amount of time for dance instruction is equivalent to that for all other students. If a dance task cannot be performed by a student with special needs, the task is modified to support the student's ability.

13. Student assessment includes self- and faculty evaluations that involve a combination of age-appropriate methods (e.g., assessment based on learner outcomes, use of portfolios, checklists, and videotapes). Classwork and performances are videotaped and secured as part of the student's portfolio.

Staffing

1. Dance is taught by a dance specialist (a teacher with a certificate or degree in dance, a teacher certified in physical education with dance experience, or a professional dancer with early childhood teaching experience) in collaboration with classroom teachers. The specialist provides leadership and guidance in the sequential development of curriculum at each grade level. The specialist provides the expertise required to teach daily classes in dance structure and performance, safe and appropriate use of the body, and creativity through dance. The efforts of the dance specialist are complemented by those of classroom teachers who have the unique opportunity to make dance a part of the daily life of the student.

2. In order that every student may receive a comprehensive, balanced, and sequential program of study, every dance educator has preparation and evaluation time equal to that of other school professionals. The teaching schedule allows sufficient time between successive dance classes for the dance educator to speak with students and/or teachers and to reorganize the classroom and materials for the next session. Sufficient time for travel is calculated in the teaching load of a dance educator required to move from one building to another. Because it is crucial to interdisciplinary work and program development, planning time is provided for dance educators to meet with other arts discipline and team staff.

3. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school or school district provides and supports annual professional development opportunities equal to that of other teachers in the school or school district. Staff are encouraged and permitted to attend a variety of professional development opportunities (conferences, symposia, workshops, in -service with guest artists, etc.).

4. Dance educators working with students with special needs have information and training on the students' needs to assist with effective teaching. Teacher aides are provided for special-education classes in dance.

5. In order that the instructional program of every student may be adequately coordinated at each level and from school to school, one dance educator in every district or school is designated as coordinator or administrator to provide leadership for the dance program. This coordinator is employed on a full-time basis for administration when the staff includes 25 or more dance educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

Materials and Equipment

1. Every room in which dance is taught is equipped with a sound system utilizing current technology. Every teacher has convenient access to sound recordings (records, tapes, and CDs) representing a wide variety of music styles and cultures. The audio equipment is capable of variable-speed operation and has speakers capable of projecting music in a large room. Several small cassette tape recorders are available for students to use when developing small group dances. In addition, a microphone is available to the teacher.

2. Teachers have access to a video camera on a tripod, color TV monitors, stereo VCRs, an overhead projector, and a slide projector for instructional use.

3. A variety of props are available for students to use in their dances. Props are provided for each student. Examples include: scarves, pieces of fabrics, elastic strips, small parachutes, ropes, hoops, balloons, and streamers.

4. Teachers have access to a wide variety of videotapes or films on dance from different cultures, time periods, dance forms, and dance styles.

5. All equipment is maintained in good repair. An annual budget is provided for the repair and maintenance of all equipment used in teaching dance.

6. An annual budget is provided for the purchase of records, CDs, and audio- and videotapes and equipment; props; and the other special supplies, materials, and equipment needed for teaching dance and for student performances.

Facilities

1. Every room in which dance is taught is clean and well ventilated. The space provides a large, open area (e.g., dance studio, gymnasium, multipurpose room, or empty classroom) and it is clear of all furniture and protruding objects. The dance space provides appropriate acoustical properties, a quiet environment, adequate lighting and heating, and comfortable temperatures throughout the year.

2. Sprung wood or resilient wooden floors are standard requirements for all dance activities. Concrete, tile, wood-over-concrete and wood-over-tile floors are extremely unsafe, and students can become injured from a fall or repetitive jumping. Floors must be level and clean and free from splinters, nails and all debris. Children dance in bare feet for increased sensory perception and safety. Sneakers, street shoes, socks, tights, and stockings are hazardous on dance floors.

3. The space must be large enough to accommodate all students of a class moving at the same time. At least 65 square feet per child in needed for dance activity space.

4. The space is free from distractions and from other classes or people passing through. There is ready access to running water for rehydration after classroom activities, and lavatories are located nearby. The dance facilities are readily accessible to the school auditorium.

5. Sufficient secured storage space is available in every school to store all tapes, records, CD's, audio and video equipment, props, instruments, films and books, and other instructional supplies used in teaching dance.

6. Office or studio space is provided for every dance educator so that students may have convenient, private access to their teacher when consultation and assistance are needed.

7. Every room in which dance is taught provides a bulletin board for dance concepts, photos, and students' drawings.

Standards for Middle School and Junior High School (Grades 5 through 8)

Curriculum and Scheduling

1. The dance program in the middle school builds sequentially on the dance program of the elementary school and it provides the foundation for the dance program in high school. The curriculum is designed to meet a set of standards specific to dance education. The standards may be the national, state, or local (school district) guidelines or a combination of all three.

2. The general dance curriculum provides the students with opportunities to create, perform, observe, and respond to dance. The curriculum (a) contains a balanced and sequential program of movement elements and skills representative of a variety of dance styles; (b) explores the social, cultural, and historical dimensions of dance; (c) presents choreographic principles, processes, and structures; (d) provides opportunities for performing, viewing, and analyzing dance; (e) integrates dance with other disciplines within the curriculum; and (f) teaches safe body mechanics and other practices that support a healthy lifestyle.

3. The dance curriculum is described and outlined in a series of sequential and articulated curriculum guides that are developmentally appropriate for each grade level. The dance curriculum guidelines are available to administrators, faculty, students, and the public.

4. A general class in dance is required of all students through eighth grade. Courses are geared to different ability levels.

5. Every dance class meets at least every other day for 45-55 minutes. In schools with block scheduling, double periods are arranged for more advanced classes.

6. In addition to the general dance classes, an elective performance-based class is offered throughout the academic school year. Performance-based classes meet daily for at least 45 minutes. Double periods are arranged for more advanced classes. Performing groups present two or three open rehearsals and/or performances each year for peers, parents, and the community.

7. Each dance class provides safe and effective periods of warm-up and cool-down.

8. All dance courses provide students with opportunities to develop appropriate terminology and vocabulary specific to dance and movement.

9. Dancers and faculty from dance institutions within the community are utilized to enhance and strengthen the school dance curriculum.

10. Equal opportunities for dance experiences and participation exist regardless of gender, ability, or special needs.

11. Students with special needs are provided equal access to a supportive and challenging dance education program. Classes of students with special needs are no larger in size than are special education classes in other disciplines.

12. When students with special needs are included in regular dance classes, (a) their placement is determined on the same basis as placement for students without special needs (e.g., movement achievement and chronological age but within the context of the student's abilities) and placement does not exceed the average for other classes; (b) dance educators are fully informed about the needs of each student and are involved in placement decisions; and (c) trained assistants are available to help in classes with specific needs.

13. Dance instruction is provided for students receiving special education who are not included in regular dance classes. Dance instruction for students with special needs is designed to teach expression and communication of ideas and feelings, practical dance skills, and knowledge of their bodies that will assist the students in functioning successfully in dance environments of the home, school, and community. If a dance task cannot be performed by a student with special needs, the task is modified to support the student's ability. The amount of time for dance instruction is equivalent to that provided to all other students.

14. Student assessment includes self- and faculty evaluations that involve a combination of age-appropriate methods (e.g., assessment based on learner outcomes, use of portfolios, checklists, and videotapes). Classwork and performances are videotaped and secured as part of the student's portfolio.

Staffing

1. All dance teachers are professional dance educators (dancers certified or degreed in dance or former/current professional dancers with experience in teaching dance in grades 5-8). Professional dance educators have extensive specialized knowledge in teaching dance and are fully qualified to teach all assigned courses.

2. Team-teaching opportunities with local dance artists and/or dance studio personnel provide supplemental instruction.

3. Dance educators are provided adequate planning and preparation time to meet with other teachers (team or other arts disciplines) for initiating and implementing joint school projects.

4. In order that every student may receive a comprehensive, balanced, and sequential program of study, every dance educator has preparation and evaluation time equal to that of other school professionals. The

teaching schedule allows sufficient time between successive dance classes for the dance educator to speak with students and/or teachers and to reorganize the classroom and materials for the next session. Sufficient time for travel is calculated in the teaching load of a dance educator required to move from one building to another.

5. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school or school district provides and supports annual professional development opportunities equal to that of other teachers in the school or school district. Staff are encouraged and permitted to attend a variety of professional development opportunities (conferences, symposia, workshops, in- service with guest artists, etc.).

6. Dance educators working with students with special needs have information and training on the students' needs to assist with effective teaching. Teacher aides are provided for special education classes in dance.

7. In order that the instructional program of every student is adequately coordinated at each level from school to school, one dance educator in every district or school is designated as coordinator or administrator to provide leadership for the dance program. The coordinator is employed on a full-time basis for administration when the staff includes 25 or more dance educators. Administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

Materials and Equipment

1. Every room in which dance is taught is equipped with a sound system utilizing current technology. Every teacher has convenient access to sound recordings (records, tapes, and CDs) representing a wide variety of music styles and cultures. The audio equipment is capable of variable-speed operation and has speakers capable of projecting music in a large room. Several small cassette tape recorders are available for students to use when developing small group dances. In addition, a microphone is available to the teacher.

2. A hand drum, small percussion instruments, and assorted recordings in a wide range of musical styles and cultures are available to the teacher for dance accompaniment.

3. An annual budget supports the performance aspect of the program (e.g., costumes, props, scenery, music, etc.).

4. The school library and school media center contains a wide variety of dance related books, audio- and video tapes, and films from different cultures, time periods, dance forms, and dance styles.

5. Teachers have access to a video camera on a tripod, color TV monitors, stereo VCRs, an overhead projector, and a slide projector for instructional use.

6. Media and video equipment available for use in dance instruction include: computers that have CD-ROM drive, access to Internet, appropriate software, dance-related CD-ROMs, printers, video cameras, color monitors, and stereo VCRs.

7. All equipment is maintained in good repair. An annual budget provides for the repair and maintenance of all equipment used in teaching dance.

8. An annual budget provides for the purchase of records, CDs, and audio- and videotapes; props; and the other special supplies, materials, and equipment needed for teaching and dance performance.

Facilities

1. Every school with a dance program provides a dance classroom appropriate for the size of the classes being offered. Dance classes require a clear, clean space with good ventilation, convenient electrical outlets, and an even, smooth resilient floor with the dimensions of at least 30' x 40'. Ideally, the classroom contains a sprung wooden floor for safe dance work, mirrors and bars mounted on the walls, a bulletin

board, and chalkboard space. The room provides good lighting and supports comfortable temperatures throughout the academic year.

2. Resilient wood floors are standard requirements for all dance activities. Concrete, tile, wood-over-concrete, and wood-over-tile floors are extremely unsafe, and students can become injured from a fall or repetitive jumping. Floors must be level and clean and free from splinters, nails, and all debris. Children should dance in bare feet for increased sensory perception and safety. Sneakers, street shoes, socks, tights, and stockings are hazardous on dance floors.

3. The space must be large enough to accommodate all students of a class moving at the same time. At least 65 square feet per child in needed for dance activity space.

4. The dance space is free from distractions and from other classes or people passing through. Running water is needed for rehydration after classroom activities. Lavatories should be located near dance classes.

5. Sufficient secured storage space is available in every school to store all audio and video equipment (tapes, records, CD's, camcorder and tripod, color TV monitor, VCRs), instruments, props, films and books, and other instructional supplies used in teaching dance.

Standards for High School (Grades 9 through 12)

Curriculum and Scheduling

1. The dance program in the high school builds sequentially on the middle school dance program. Elective courses offer students a balanced educational experience that meets graduation requirements and prepares them for lifelong participation in and enjoyment of dance. The curriculum is designed to meet a set of standards specific to dance education. The standards may be national, state, or local (school district) guidelines or a combination of all three.

2. Dance courses provide experiences in creating, performing, viewing, analyzing, and responding to dance in a variety of dance styles and techniques appropriate for skill and age levels.

3. Dance courses develop knowledge and skills in physical movement; aesthetic appreciation; analytical and critical thinking; creative, choreographic, and artistic processes; cultural and historical contexts of dance; and healthful uses of the body.

4. All dance courses provide students with opportunities to develop appropriate terminology and vocabulary specific to dance and movement.

5. The dance curriculum is described and outlined in a series of sequential and articulated curriculum guides for each course. The dance curriculum guides are available to administrators, faculty, students, and the public.

6. Dance courses for various skill levels and interests are offered for 45 to 90 minutes at least three times per week. All programs offer entry level classes for beginners. Ample performing and production opportunities are available to all students.

7. Dancers and faculty of dance institutions within the community are utilized to enhance and strengthen the school dance curriculum. Guest artists and master classes are provided to complement curriculum and facilitate learning.

8. Students are given the opportunity to perform in informal and formal concerts for peers, parents, and the community. Extracurricular activities in arts include dance.

9. Children are provided equal opportunities for dance experiences and participation regardless of gender, ability, or special needs.

10. Students with special needs are offered opportunities in dance instruction that support their abilities and needs. If a dance task cannot be performed by a student with special needs, adaptation is provided so that participation is possible. Classes of students with special needs are no larger in size than are special education classes in other disciplines.

11. Students with special needs are included in regular dance classes whenever possible. Their placement is determined on the same basis as is placement for students without special needs. Dance educators are involved in placement decisions and are fully informed about the special needs of the student.

12. Special experiences are designed for artistically gifted students according to their abilities and interests.

13. Academic credit is awarded at all levels of dance instruction on the same basis as for comparable courses. Grades earned in dance courses are calculated into grade point averages and class rankings on the same basis as grades in comparable courses.

14. Student assessment includes self- and faculty evaluations involving check lists, journals, classwork, critiques, videotaped classwork, and performances (portfolio). Time is allocated each semester for student advisory meetings during which students establish, evaluate, and revise their personal growth and performance in dance education.

Staffing

1. All dance teachers are professional dance educators (certified or degreed in dance or former/current professional dancers) with experience in teaching dance in secondary education. Professional dance educators have extensive specialized knowledge in teaching dance and are fully qualified to teach all assigned courses.

2. The number of dance educators is sufficient to teach the courses specified under the standards for curriculum and scheduling. An accompanist is provided.

3. In order that every student may receive a comprehensive, balanced, and sequential program of study, every dance educator has preparation time equal to that of other school professionals. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another. Because it is crucial to interdisciplinary work and program development, planning time is provided to meet with other arts discipline and team staff.

4. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school or school district provides and supports annual professional development opportunities equal to that of other teachers in the school or school district. Staff is encouraged and permitted to attend a variety of professional development opportunities (conferences, symposia, workshops, in -service with guest artists, etc.).

5. Every dance educator working with students with special needs has received training in special education and has access to trained professionals in special education and/or dance therapy.

6. Teacher aides are provided for special education classes in dance.

7. In order that the instructional program of every student is adequately coordinated at each level from school to school, one dance educator in every district or school is designated as coordinator or administrator to provide leadership for the dance program. The coordinator is employed full-time for administration when the staff includes 25 or more dance educators. Administrative time is adjusted proportionately when the staff is smaller. Administrative staff is increased at a rate of one-fifth time for each additional 5 teachers above 25.

8. Because they enhance instructional areas of dance education, guest artists, artists-in-residence, and master classes are available to all students at different levels of instruction.

Materials and Equipment

1. Every room in which dance is taught is equipped with a high-quality sound reproduction system capable of utilizing current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures that lend themselves to dance movement.

2. Every school provides instructional materials and equipment of quality and sufficient quantity and variety for every course offered.

3. The following equipment and materials are available in every room in which dance is taught: CD player, dual tape deck, speakers, amplifier, drums, percussion instruments, portable tape recorders, camcorder with tripod, VCR, and TV color monitor. Also available for appropriate student use are good quality recording tapes for audio and video use.

4. Every school contains a library or student resource center that provides students with a variety of books, resource packets, audio- and videotapes, and computer software related to dance, history, theory, and notation.

5. Every school provides the following technology for dance instruction: computers that have CD-ROM drives and access to Internet, appropriate software, dance-related CD-ROMs, printers, video cameras, color monitors, and stereo VCRs.

6. Every school provides access to stage space; appropriate and adequate dressing room and shower facilities for boys and girls; and secured storage space for all equipment, costumes, props, and scenery.

7. An annual budget provides for performance/production costs (costuming, music, props, scenery, etc.) and for the purchase of supplies, equipment, and materials needed for teaching dance (records, CDs, audio- and videotapes, dance reference books, periodicals, and computer materials).

8. Four to five individual tape recorders are available for small-group choreographic studies.

9. All equipment is maintained in good repair. The budget includes projected costs for annual maintenance and for the repair of equipment as needed.

Facilities

1. Every school with a dance program provides a dance classroom appropriate for the size of the classes being offered. Dance classes require a clear, clean space with good ventilation, convenient electrical outlets, and an even, smooth resilient floor with the dimensions of at least 30' x 40'. Ideally, the classroom contains a sprung wooden floor for safe dance work, mirrors and bars mounted on the walls, a bulletin board, and chalkboard space. The room provides good lighting and supports comfortable temperatures throughout the academic year.

2. Resilient wood floors are standard requirements for all dance activities. Concrete, tile, wood-over-concrete, and wood-over-tile floors are extremely unsafe and students can become injured from a fall or repetitive jumping. Floors must be level and clean and free from splinters, nails, and all debris.

3. The dance classroom is free from distractions and from other classes or people passing through. It is within close proximity of the stage and lavatories for boys and girls. Running water is available to students for rehydration after classroom activities.

4. Dance classroom and performance space can be secured and used after school and evening hours for rehearsals and performances.

5. Dance educators set standards for the proper attire to be worn during classroom, rehearsal, and performance dance activities. Standards must be enforced for the safety of students, faculty, and administrators.

6. Sufficient secured storage space is available in every school to store audio and video equipment (tapes, records, CDs, camcorders and tripod, color TV monitor, and VCRs), costumes, props, films and books, instruments, and all other instructional supplies used in teaching dance.

7. In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every dance educator. This space is adjacent to the instructional area in which the educator teaches and is designed so that he or she can supervise the area. There is convenient access to a telephone and the school intercom.

8. The dance stage includes adequate wing space and backstage crossing space for exits, entrances, and cross-overs. A high-quality sound system is available. The stage is open and large and is adaptable to the various needs of the performing arts. Dance students have equal access to the stage as do all other performing arts students.

Additional Resources

Adventures in Creative Movement Activities: A Guide to Teaching by Marcia Lloyd presents principles and practices for using creative movement activities in the classroom, gym, or on the playground.

Building Dances by Susan McGreevy-Nichols and Helene Scheff is a "how-to" book which helps the teacher introduce, develop, and assess the basics of choreography in grades K-12.

Contrast and Continuum: Music for Creative Dance (Volumes I and II) presents compositions by Eric Chappelle that contain an amazing variety of music styles, sounds, tempo, and texture that are suitable for teaching dance to all ages PreK-12.

Creative Dance for All Ages by Anne Green Gilbert presents the basic concepts of dance (space, time force, body, movement and form), related activities, and detailed guidelines for teachers that help them develop skills and creativity in students.

Dance for Young Children: Finding the Magic in Movement by Sue Stinson helps teachers develop effective teaching strategies and includes sample ideas and lesson plans for teachers of children 2-8 years of age.

National Standards for Dance Education developed by the National Dance Association outlines the *content* and *achievement* standards for dance in grades K-12. The *content standards* describe what every young American should know and be able to do in dance and the *achievement standards* specify the understandings and levels of achievements that students are expected to attain in the competencies at the completion of grades, 4, 8, and 12.

Teaching Children Dance: Becoming a Master Teacher by Theresa Purcell offers elementary physical educators a practical approach to teaching developmentally appropriate dance.

For a complete catalog of dance education publications, contact National Dance Association, 1900 Association Drive, Reston, VA 22091; (703) 476-3436.

OPPORTUNITY-TO-LEARN STANDARDS FOR MUSIC INSTRUCTION

Prekindergarten through Grade 12

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Developed under the direction
of the
MENC National Executive Board
Paul R. Lehman, Project Director

Standards for Prekindergarten and Kindergarten (Ages 2 through 5)

Curriculum and Scheduling

1. Music is integrated into the curriculum throughout the day.

2. The children's learning experiences include singing, playing instruments, listening to music, creating music, and moving to music.

3. At least 12 % of the contact time with children in every prekindergarten and kindergarten is devoted to experiences with music.

Staffing

1. Music instruction in every prekindergarten and kindergarten is provided by teachers who have received formal training in early-childhood music.

2. A music specialist qualified in early-childhood education is available as a consultant.

Materials and Equipment

1. Every room in which music is taught is equipped with a high-quality sound reproduction system capable of utilizing current recording technology. At least some of the audio equipment can be operated by the children. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures. Also available for use in music instruction are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

2. Every room in which music is taught is equipped with a variety of classroom instruments, including drums, rhythm sticks, finger cymbals, triangles, cymbals, gongs, jingle bells, resonator bells, step bells, xylophone-type instruments with removable bars, chorded zithers, fretted instruments, electronic keyboard instruments, and assorted instruments representing a variety of cultures. Adaptive devices (e.g., adaptive picks, beaters, bells) are available for use by children with disabilities.

3. Every room in which music is taught is equipped with children's books containing songs and with other instructional materials in music.

Facilities

1. Every prekindergarten and kindergarten has a "music center" or similar area where children have easy access to music materials and can listen to music with headphones so as not to disturb others.

2. Every prekindergarten and kindergarten has an uncluttered area large enough to accommodate the largest group of children taught and to provide ample space for creative and structured movement activities.

Standards for Elementary School (Grades 1-5 or 1-6)

Curriculum and Scheduling

1. The music program in the elementary school provides the foundation for a sequential music program in the middle school. Instructional activities are directed toward achieving the national voluntary content and achievement standards.

2. The curriculum comprises a balanced and sequential program of singing, playing instruments, listening to music, improvising and composing music, and moving to music. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, analyze and describe music, make informed evaluations concerning music, and understand music and music practices in relation to history and culture and to other disciplines in the curriculum.

3. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.

4. The music curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.

5. Every student receives general music instruction each week for at least 90 minutes, excluding time devoted to elective instrumental or choral instruction. Music is woven into the curriculum throughout the school day.

6. Instruction by music specialists is provided in periods of not less than 20 minutes nor more than 30 minutes in grades 1 and 2 and in periods of not less than 25 minutes nor more than 45 minutes in grades 3 through 6.

7. Classes in general music are no larger than classes in other subjects of the curriculum.

8. General music instruction includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures.

9. Instruction is provided in string, wind, and percussion instruments. Instrumental classes meet at least two times per week for a total of at least 90 minutes, including individual instruction and work in small groups and large ensembles.

10. Instruction on string instruments begins not later than grade 4, and instruction on wind and percussion instruments begins not later than grade 5. For the first year of instrumental study, students are taught at least part of the time in homogeneous instrumental groupings.

11. Every performing group presents two to three performances or open rehearsals each year for parents, peers, and the community.

12. Musicians and music institutions of the community are utilized, when available, to enhance and strengthen the school music curriculum.

13. When students with disabilities are included in regular music classes
    a. their placement is determined on the same basis as placement for students without disabilities (e.g., musical achievement, chronological age),
    b. music educators are involved in placement decisions and are fully informed about the needs of each student,
    c. their placement does not result in classes that exceed the average class size for the school by more than 10%,
    d. the number of these students does not exceed the average for other classes in the school by more than 10%.

14. Music instruction is provided for students receiving special education who are not included in regular music classes. Music instruction for students with disabilities is designed to teach practical music skills and knowledge that will assist the students in functioning successfully in the music environments of the home, school, and community. The amount of time for music instruction is equivalent to that provided to students without disabilities.

15. Students with disabilities are given the same opportunities to elect choral and instrumental instruction as other students. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptation is provided so that students with disabilities can participate insofar as possible.

16. Special experiences are designed for gifted and talented students according to their abilities and interests.

Staffing

1. Music is taught by music specialists in collaboration with classroom teachers. Leadership, guidance, and musical expertise are provided by specialists, who possess the skills and knowledge to teach the structure of music, the performance of vocal and instrumental music, the appropriate use of the voice, accurate pitch discrimination, and creativity in music. Their efforts are complemented by classroom teachers, who have the unique opportunity to make music a part of the daily life of the students and to integrate music into the total curriculum.

2. All music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified for their instructional assignments in music.

3. In order for every student to have reasonable access to the teacher's attention, the teacher/pupil ratio in general classroom music is no greater than 1:400.

4. In order that every student may receive a comprehensive, balanced, and sequential program of study, every music educator has a block of time of at least 30 minutes for preparation and evaluation each day, excluding time for lunch and for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

5. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

6. Special-education classes in music are no larger than other special-education classes. Teacher aides are provided for special-education classes in music if they are provided for other special-education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in music classes.

7. In order that special-education students may receive adequate instruction, every music educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.

8. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district or school is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the staff includes 25 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

Materials and Equipment

1. Every room in which music is taught is equipped with a high-quality sound-reproduction system capable of utilizing current recording technology. At least some of the audio equipment can be operated by the students. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

2. In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient Musical Instrument Digital Interface (MIDI) equipment; multiple electronic keyboards; synthesizers; and computers equipped with CD-ROM drives, and music-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every type of content taught and for every instructional setting.

4. Every school provides a set of music textbooks, published not more than 6 years previously, for every grade level. A book is available for every student. Teachers' editions of the textbooks with accompanying sound recordings, as well as other resource materials in music, are readily available for music educators and classroom teachers.

5. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.

6. For band, orchestra, and chorus, a library of music is provided that includes at least 40 titles for each type of group. At least 15 titles for each type of group are added each year. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

7. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano, sufficient sturdy music stands, and an assortment of pitched and nonpitched instruments of good quality for classroom use, including fretted instruments, recorders, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures. Adaptive devices (e.g., adaptive picks, beaters) are available for use by students with disabilities.

8. The following are provided in sufficient quantity: French horns, baritones, tubas, appropriately sized violas, cellos, double basses, percussion equipment. Additional instruments are provided when students have difficulty in purchasing instruments due to financial hardship.

9. An annual budget is provided for the purchase of records, CDs, and audio- and videotapes; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

10. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 5% of the current replacement value of the total inventory of instruments and equipment.

11. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5% of the current replacement value of the total inventory of instruments.

Facilities

Note: These standards apply to all new construction and to all facilities being renovated or adapted.

1. A suitable room is available for teaching general music in every school. The room is large enough to accommodate the largest group taught and to provide ample space for physical movement. It has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. It contains storage space for classroom instruments, equipment, and instructional materials.

2. A suitable room is available for teaching instrumental music in every school. The room is large enough to accommodate the largest group taught. It has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. It contains storage space for instruments, equipment, and instructional materials. Running water is available for instrument maintenance.

3. Sufficient secured storage space is available in every school to store instruments, equipment, and instructional materials. Shelving or lockers are provided for various large and small instruments.

4. In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every music educator.

5. The music facilities in every school are adjacent to one another, acoustically isolated from one another and from the rest of the school, and readily accessible to the auditorium stage. All facilities are accessible to persons with disabilities.

Standards for Middle School and Junior High School (Grades 5 through 8)

Curriculum and Scheduling

1. The music program in the middle school builds sequentially on the music program in the elementary school and provides the foundation for the music program in the high school. Instructional activities are directed toward achieving the national voluntary content and achievement standards.

2. The general music curriculum comprises a balanced and sequential program of singing, playing instruments, reading music, listening to music, and improvising and composing music.

3. Every music course, including performance courses, provides experiences in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, describe music, make informed evaluations concerning music, and understand music and music practices in relation to history and culture and to other disciplines in the curriculum.

4. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.

5. The music curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level or course.

6. General music is required of all students through grade 8.

7. Every music course meets at least every other day in periods of at least 45 minutes. Except for bands, orchestras, and choruses, music class size does not exceed the average class size for the school by more than 10%.

8. At least one year-long elective course in music other than band, orchestra, and chorus is offered in grade 9. At least one course with no prerequisites is available.

9. Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of their members, or, in the case of choruses, by their composition (e.g., treble voices, lower voices, mixed voices). Other choral and instrumental ensembles or classes are offered that reflect the musical interests of the community when clearly identifiable.

10. In schools not utilizing block scheduling, the school day includes no fewer than eight instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.

11. Every performing group presents a series of performances or open rehearsals each year for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students' learning experiences but not so great as to interfere with the learning process, to reduce the amount of time available to achieve the instructional objectives of the ensemble, or to suggest an emphasis on entertainment rather than education.

12. Beginning and intermediate instruction is available on woodwind, string, brass, and percussion instruments. Instruction is also provided on instruments that reflect the musical interests of the community when clearly identifiable.

13. Musicians and music institutions of the community are utilized, when available, to enhance and strengthen the school music curriculum.

14. When students with disabilities are included in regular music classes
    a. their placement is determined on the same basis as placement for students without disabilities (e.g., musical achievement, chronological age),
    b. music educators are involved in placement decisions and are fully informed about the needs of each student,
    c. their placement does not result in classes that exceed the average class size for the school by more than 10%,
    d. the number of these students does not exceed the average for other classes in the school by more than 10%,

15. Music instruction is provided for students receiving special education who are not included in regular music classes. Music instruction for students with disabilities is designed to teach practical music skills and knowledge that will assist the students in functioning successfully in the music environments of the home, school, and community. The amount of time for music instruction is equivalent to that provided to students without disabilities.

16. Students with disabilities are given the same opportunities to elect choral and instrumental instruction as other students. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptation is provided so that students with disabilities can participate insofar as possible.

17. Special experiences are designed for musically gifted and talented students according to their abilities and interests.

Staffing

1. All music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified to teach every course they are assigned.

2. The number of music educators is sufficient to teach the courses specified under the standards for curriculum and scheduling. An accompanist is provided for choral ensembles of more than 50 members.

3. In order that every student may receive a comprehensive, balanced, and sequential program of study, every music educator has a block of time of at least 30 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

4. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

5. Special-education classes in music are no larger than other special-education classes. Teacher aides are provided for special-education classes in music if they are provided for other special-education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in music classes.

6. In order that special-education students may receive adequate instruction, every music educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.

7. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district or school is designated as coordinator or

administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the staff includes 25 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

Materials and Equipment

1. Every room in which music is taught is equipped with a high-quality sound reproduction system capable of utilizing current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

2. In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic keyboards; synthesizers; and computers equipped with CD-ROM drives, and music-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every course offered.

4. Every school provides a set of music textbooks, published not more than 6 years previously, for every grade level through grade 8. A book is available for every student. Teachers' editions of the textbooks with accompanying sound recordings, as well as other resource materials in music, are readily available for music educators and classroom teachers.

5. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.

6. For band, orchestra, and chorus, a library of music is provided that includes at least 75 titles for each type of group. At least 15 new titles for each type of group are added each year. For other performing groups sufficient repertoire is available to provide a 3-year cycle of instructional materials, and new materials are purchased each year. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

7. A library of small ensemble music is provided that contains at least 75 titles for various types of ensembles. At least 15 new titles are added each year. The library contains no materials produced in violation of copyright laws.

8. An instruction book and supplementary materials are provided for each student enrolled in beginning or intermediate instrumental classes.

9. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano, sufficient sturdy music stands, and an assortment of pitched and nonpitched instruments of good quality for classroom use, including fretted instruments, recorders, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures. Adaptive devices (e.g., adaptive picks, beaters) are available for use by students with disabilities. A set of portable choral risers is conveniently available to every room in which choral music is taught.

10. The following are provided in sufficient quantity: 15 1/2-inch and 16-inch violas, three-fourth-size and full-size cellos, half-size and three-fourth-size double basses, C piccolos, bass clarinets, tenor saxophones, baritone saxophones, oboes, bassoons, double French horns, baritone horns, tubas, concert snare drums, pedal timpani, concert bass drums, crash cymbals, suspended cymbals, tambourines, triangles, xylophones or marimbas, orchestra bells, assorted percussion equipment, drum stands, movable percussion cabinets, tuba chairs, bass stools, conductors' stands, tuning devices, music folders, and chairs designed for music classes. Additional instruments are provided for each additional large ensemble and in situations where students have difficulty in purchasing instruments due to financial hardship.

11. An annual budget is provided for the purchase of records, CDs, and audio- and videotapes; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

12. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 5% of the current replacement value of the total inventory of instruments and equipment.

13. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5% of the current replacement value of the total inventory of instruments.

Facilities

Note: These standards apply to all new construction and to all facilities being renovated or adapted.

1. A suitable room is available for teaching general music and other music classes in every school. The room is large enough to accommodate the largest group taught and to provide ample space for physical movement.

2. Every school with both instrumental and choral music educators contains a rehearsal room for instrumental groups and a rehearsal room for choral groups. Curtains are available to adjust the acoustics.

3. Every instrumental rehearsal room contains at least 2,500 square feet of floor space, with a ceiling at least 20 feet high. Running water is available for instrument maintenance.

4. Every choral rehearsal room contains at least 1,800 square feet of floor space, with a ceiling at least 16 feet high.

5. Adequate classroom space is provided for teaching of nonperformance classes in music, and specialized facilities are available for electronic music and class piano, if taught.

6. Every room in which music is taught has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. The ventilation is quiet enough to allow students to hear soft music, and every room is acoustically isolated from the rest of the school.

7. Rehearsal rooms, practice rooms, and instrument storage rooms maintain a year-round temperature range between 68 and 70 degrees with humidity between 40% and 50% and an air-exchange rate double that of regular classrooms. Lighting and ventilation systems are designed so that rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25, ensemble rooms, teaching studios, and electronic or keyboard rooms not to exceed NC30, and practice rooms not to exceed NC35.

8. Rehearsal rooms have double-entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.

9. Sufficient secured storage space is available in every school to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is located in or immediately adjacent to the rehearsal facilities. Space is available for the repair and maintenance of instruments.

10. Every music classroom and rehearsal room contains sufficient chalkboard, some of which has permanent music staff lines, and sufficient cork board.

11. Every school provides at least two rehearsal rooms of at least 350 square feet each for small ensembles.

12. Every school provides several practice rooms of at least 55 square feet each.

13. In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every music educator. This space is adjacent to the instructional area in which the educator teaches and is designed so that he or she can supervise the area. There is convenient access to a telephone.

14. The music facilities in every school are adjacent to one another and are so located that they can be secured and used independently of the rest of the building. All facilities are accessible to persons with disabilities.

15. The music facilities are easily accessible to the auditorium stage. The stage is large and open and is adaptable to the various needs of the performing arts. The auditorium is designed as a music performance space, with good, adjustable acoustics for music and speech requirements, with stage lighting of at least 70 footcandles, and with quiet and adequate mechanical and lighting systems that do not exceed NC20.

Standards for High School (Grades 9 through 12)

Curriculum and Scheduling

1. The music program in the high school builds sequentially on the music program in the middle school and provides the foundation for lifelong participation in and enjoyment of music. Instructional activities are directed toward achieving the national voluntary content and achievement standards.

2. Every music course, including performance courses, provides experiences in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, describe music, make informed evaluations concerning music, and understand music and music practices in relation to history and culture and to other disciplines in the curriculum.

3. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.

4. The music curriculum is described and outlined in a series of sequential and articulated curriculum guides for each course.

5. Every music course meets at least every other day in periods of at least 45 minutes.

6. One semester-length music course other than band, orchestra, and chorus is offered for each 400 students in the school. At least one of these courses has no prerequisites.

7. Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of their members, or, in the case of choruses, by their composition (e.g., treble voices, lower voices, mixed voices). Other choral and instrumental ensembles or classes are offered that reflect the musical interests of the community when clearly identifiable.

8. At least one performing organization other than band, orchestra, and chorus (e.g., jazz ensemble, madrigal singers, show choir, gospel choir) is available for each 300 students in the school.

9. In schools not utilizing block scheduling, the school day includes no fewer than eight instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.

10. Every performing group presents a series of performances or open rehearsals each year for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students' learning experiences but not so great as to interfere with the learning process, to reduce

the amount of time available to achieve the instructional objectives of the ensemble, or to suggest an emphasis on entertainment rather than education.

11. Beginning, intermediate, and advanced choral and instrumental instruction is available. Instruction is also provided on instruments that reflect the musical interests of the community when clearly identifiable.

12. Musicians and music institutions of the community are utilized, when available, to enhance and strengthen the school music curriculum.

13. When students with disabilities are included in regular music classes
    a. their placement is determined on the same basis as placement for students without disabilities (e.g., musical achievement, chronological age),
    b. music educators are involved in placement decisions and are fully informed about the needs of each student.

14. Students with disabilities are given the same opportunities to elect choral and instrumental instruction as other students. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptation is provided so that students with disabilities can participate insofar as possible.

15. Academic credit is awarded for music study on the same basis as for comparable courses. Grades earned in music courses are considered in determining the grade point averages and class rankings of students on the same basis as grades in comparable courses.

16. Special experiences are designed for musically gifted and talented students according to their abilities and interests.

Staffing

1. All music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified to teach every course they are assigned.

2. The number of music educators is sufficient to teach the courses specified under the standards for curriculum and scheduling. An accompanist is provided for choral ensembles of more than 50 members.

3. In order that every student may receive a comprehensive, balanced, and sequential program of study, every music educator has a block of time of at least 30 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

4. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

5. Special-education classes in music are no larger than other special-education classes. Teacher aides are provided for special-education classes in music if they are provided for other special-education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in music classes.

6. In order that special-education students may receive adequate instruction, every music educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.

7. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district or school is designated as coordinator or

administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the staff includes 25 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

Materials and Equipment

1. Every room in which music is taught is equipped with a high-quality sound reproduction system capable of utilizing current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

2. In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic keyboards; synthesizers; computers with CD-ROM drives; and music-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every course offered.

4. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.

5. For band, orchestra, and chorus a library of music is provided that includes at least 75 titles for each type of group. At least 15 new titles for each type of group are added each year. For other performing groups sufficient repertoire is available to provide a 3-year cycle of instructional materials, and new materials are purchased each year. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

6. A library of small-ensemble music is provided that contains at least 75 titles for various types of ensembles. At least 15 new titles are added each year. The library contains no materials produced in violation of copyright laws.

7. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano. A set of portable choral risers is conveniently available to every room in which choral music is taught.

8. The following are provided in sufficient quantity: violas, cellos, double basses, C piccolos, E-flat clarinets, A clarinets, alto clarinets, bass clarinets, contrabass clarinets, tenor saxophones, baritone saxophones, oboes, English horns, bassoons, double French horns, baritone horns, bass trombones, tubas, concert snare drums, concert bass drums, crash cymbals, suspended cymbals, pedal timpani, tambourines, triangles, xylophones, marimbas, orchestra bells, chimes, trap drum sets, gongs, harps, assorted percussion equipment, drum stands, movable percussion cabinets, drums for marching band if offered, tuba chairs, bass stools, sturdy music stands, conductors' stands, tuning devices, music folders, and chairs designed for music classes. Additional instruments are provided for each additional large ensemble and in situations where students have difficulty in purchasing instruments due to financial hardship.

9. An annual budget is provided for the purchase of records, CDs, and audiotape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

10. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 5% of the current replacement value of the total inventory of instruments and equipment.

11. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5% of the current replacement value of the total inventory of instruments.

Facilities

Note: These standards apply to all new construction and to all facilities being renovated or adapted.

1. Every school with both instrumental and choral music educators contains a rehearsal room for instrumental groups and a rehearsal room for choral groups. Curtains are available to adjust the acoustics.

2. Every instrumental rehearsal room contains at least 2,500 square feet of floor space, with a ceiling at least 20 feet high. Running water is available for instrument maintenance.

3. Every choral rehearsal room contains at least 1,800 square feet of floor space, with a ceiling at least 16 feet high.

4. Adequate classroom space is provided for teaching of nonperformance classes in music, and specialized facilities are available for electronic music and class piano, if taught.

5. Every room in which music is taught has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. The ventilation is quiet enough to allow students to hear soft music, and every room is acoustically isolated from the rest of the school.

6. Rehearsal rooms, practice rooms, and instrument storage rooms maintain a year-round temperature range between 68 and 70 degrees with humidity between 40% and 50% and an air exchange rate double that of regular classrooms. Lighting and ventilation systems are designed so that rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25, ensemble rooms, teaching studios, and electronic or keyboard rooms not to exceed NC30, and practice rooms not to exceed NC35.

7. Rehearsal rooms have double-entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.

8. Sufficient secured storage space is available in every school to store instruments, equipment and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is located in or immediately adjacent to the rehearsal facilities. Space is available for the repair and maintenance of instruments.

9. Every music classroom and rehearsal room contains sufficient chalkboard, some of which has permanent music staff lines, and sufficient cork board.

10. Every school provides at least two rehearsal rooms of at least 350 square feet each for small ensembles.

11. Every school provides several practice rooms of at least 55 square feet each.

12. In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every music educator. This space is adjacent to the instructional area in which the educator teaches and is designed so that he or she can supervise the area. There is convenient access to a telephone.

13. The music facilities in every school are adjacent to one another and are located so that they can be secured and used independently of the rest of the building. All facilities are accessible to persons with disabilities.

14. The music facilities are easily accessible to the auditorium stage. The stage is large and open and is adaptable to the various needs of the performing arts. The auditorium is designed as a music performance

space, with good, adjustable acoustics for music and speech requirements, with stage lighting of at least 70 footcandles, and with quiet and adequate mechanical and lighting systems that do not exceed NC20.

Additional Resources

National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts. Content and achievement standards for music, dance, theatre, and visual arts for grades K-12. Developed by the Consortium of National Arts Education Associations.

The School Music Program: A New Vision. The K-12 national standards and MENC's prekindergarten standards. Includes details about what the standards mean to music educators and ways standards-driven curricula will better serve American students.

Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12. Standards for curriculum and scheduling, staffing, materials and equipment, and facilities. Developed by practicing teachers and music administrators familiar with day-to-day realities of classrooms and resources.
Perspectives on Implementation: Arts Education Standards for America's Students. Examines issues related to standards implementation and lays out strategies for long-term implementation efforts.

Teaching Examples: Ideas for Music Educators. Instructional strategies based on the national standards to help teachers design and implement a curriculum leading to achievement of the standards.

Music for a Sound Education: A Tool Kit for Implementing the Standards. Essential resources for everyone interested in the fight to provide all children with a rigorous, standards-influenced curriculum in music.

For further information, contact the Music Educators National Conference, 1806 Robert Fulton Drive, Reston, VA 22091-4348. Phone (703) 860-4000; FAX (703) 860-1531.

OPPORTUNITY-TO LEARN-STANDARDS FOR THEATRE INSTRUCTION

Prekindergarten through Grade 12

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Developed under the direction
of the
Executive Board and the AATE Standards Committee,
Philip John Kinen, Committee Chair

Standards for Prekindergarten and Kindergarten (Ages 2 through 5)

Curriculum and Scheduling

1. Theatre is integrated into the curriculum everyday.

2. A locally developed curriculum is updated annually and revised periodically. The document includes
   a. agreed-upon philosophy and goals of learning to be expected at each level,
   b. a sequential listing of learning experiences derived from the eight domains of theatre inquiry and expression,
   c. detailed lists of materials, equipment, educational media, and local resources, and recommendations for their use,
   d. recommendations for time, space, and personnel necessary to carry out the planned learning experiences,
   e. statements of health and safety precautions and regulations established by district policy, local law, and federal regulations as specific to the needs of this discipline.

3. All theatre teachers and appropriate school personnel share in curriculum planning, evaluation, and revision.

4. Theatre curriculum documents are appropriately distributed to teachers, administrators, guidance counselors, and media center personnel.

5. Student learning experiences includes storytelling, pantomime, improvisation, and puppetry.

6. At least 10% of the school day is devoted to experiences in theatre.

Staffing

1. Theatre instruction in every prekindergarten and kindergarten is provided by instructors who have received formal training in early-childhood theatre. A theatre specialist qualified in early-childhood education is available as a consultant.

2. Theatre specialists meet the standards found in the American Alliance for Theatre and Education and Speech Communication Association document, *Teacher Preparation and Certification Standards.*

Materials and Equipment

1. In addition to standard furniture, the classroom contains props and toys that encourage improvisation; CDs, records, tapes, CD player, TV, and VCR; musical and sound-effect instruments; fabric and costume pieces; and literature collections. The equipment is simple, sturdy, and safe.

2. An annual budget provides for the expenses of the theatre curriculum and the purchase of books, plays, audio- and videotapes, electronic materials, and other special supplies, materials, and equipment needed for the teaching of theatre.

3. All equipment is maintained in good repair and meets safety codes. An annual budget provides for the repair, maintenance, and replacement of equipment.

Facilities

The theatre space is an open area in the classroom or a space separate from the classroom where the materials just listed can be used to create a safe, rich, and flexible play environment.

Standards for Elementary School (Grades 1-5 or 1-6)

Curriculum and Scheduling

1. A locally developed curriculum is updated annually and revised periodically. The document includes

a. agreed-upon philosophy and goals of learning to be expected at each level,
b. a sequential listing of learning experiences derived from the eight domains of theatre inquiry and expression,
c. detailed lists of materials, equipment, educational media, and local resources, and recommendations for their use,
d. recommendations for time, space, and personnel necessary to carry out the planned learning experiences,
e. statements of health and safety precautions and regulations established by district policy and specific to the needs of this discipline.

2. All theatre teachers and appropriate school personnel share in curriculum planning, evaluation, and revision.

3. Theatre curriculum documents are distributed to teachers, administrators, guidance counselors, and media center personnel.

4. Theatre is taught as a course of study as well as used as an instructional tool for other curricular areas.

5. The theatre curriculum is a balanced program of script writing: acting; designing; directing; researching; comparing dramatic forms, genres and styles; analyzing and constructing meaning; and understanding context.

6. The theatre curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.

7. Every student receives theatre instruction each week for at least 90 minutes, excluding theatre integrated into other subject areas throughout the school day.

8. Regularly scheduled instruction provides for motivation, instruction, planning, dramatization, evaluation, and clean-up.

9. All students have multiple opportunities to attend performances by community and touring theatre companies.

10. Performances from each group may be occasionally presented to peers and the community, but the emphasis is on the process of theatre and on participating as an audience to the theatre of others.

11. Guest artists enhance and strengthen the school theatre curriculum.

12. Theatre instruction is provided for special education students.

Staffing

1. Theatre is taught by specialists who use a variety of techniques to teach acting, design, play writing, directing, research, comparison of art forms, and the construction of meaning within specific contexts. Specialists' efforts are complemented by classroom teachers who have the unique opportunity to make theatre a part of the daily life of the students and to integrate it into the total curriculum.

2. Theatre specialists meet the standards found in the American Alliance for Theatre and Education and the Speech Communication Association document, *Teacher Preparation and Certification Standards*.

3. In order for every student to have an adequately articulated and coordinated program of instruction, one theatre specialist in every district or school is designated as coordinator or administrator to provide leadership for the theatre program. This person is employed on a full-time basis for administration when the staff includes 25 or more theatre educators. The amount of administrative time is adjusted proportionately when the staff is smaller.

4. In order for every student to have reasonable access to the specialist's attention, the teacher-pupil ratio is no greater than 1:400.

5. Every theatre educator has a block of at least 30 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of specialists required to move from one building to another.

6. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service theatre education and at least two paid days per year for professional development activities.

7. Special-education classes in theatre are no larger than other special-education classes. Teacher aides are provided for special-education classes in theatre if they are provided for other special-education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in theatre activities.

8. In order that special-education students may receive adequate instruction, every theatre educator working with these students has received training in special education and has for purposes of consultation, convenient access to trained professionals in special education or drama therapy.

Materials and Equipment

1. The classroom or performance area contains rostrum blocks; some modular scenic units; rehearsal props; mood lighting instruments (e.g., colored floodlights) that can be dimmed; a record, tape, or CD player; computers with CD-ROM drives and access to the Internet; musical and sound effect instruments; overhead, slide, and filmstrip projectors; videotape camera, recorder, and monitor; fabric and costume pieces; literature collections for improvisations and standard classroom research reference books; play scripts; records, tape recordings, videotapes, and films. The equipment is simple, sturdy, and safe enough for the youngest child to operate.

2. An annual budget is provided for the expenses of curricular, co-curricular, and extracurricular theatre activities. An annual budget is provided for the purchase of books, plays, audio- and videotapes, electronic materials, and other special supplies, materials, and equipment needed for the teaching of theatre.

3. All equipment is maintained in good repair and meets safety codes. An annual budget provides for the repair, maintenance, and replacement of equipment.

Facilities

1. For instructional purposes, a classroom (preferably carpeted) has adequate performance space to accommodate theatre activities and learning. It contains movable student desks; a teacher desk; worktables; chairs; chalkboards; bulletin boards; projection screen; outlets for intercom and monitor; lockable storage for books, audiovisuals, and props, and costume pieces; audiovisual hookup; and computer Internet hookup systems. This classroom is located near other arts rooms and in a part of the school where there may be improvisation at rehearsal volume.

2. The theatre space can range from something as simple as a room without school desks and tables, to a space with portable stage platforming and a set of chairs. The ideal facility is the same as that of middle and junior high schools. A cafeteria or multipurpose room may suffice as a theatre space when it has been equipped with dimming lights and has acoustic modifications.

Standards For Middle School and Junior High School (Grades 5 through 8)

Curriculum and Scheduling

1. A locally developed curriculum is updated annually and revised periodically. The document includes
   a. agreed-upon philosophy and goals of learning to be expected at each level,
   b. a sequential listing of learning experiences derived from the eight domains of theatre inquiry and expression,
   c. detailed lists of materials, equipment, educational media, local resources, and recommendations for their use,

d. recommendations for time, space, and personnel necessary to carry out the planned learning experiences,
e. statements of health and safety precautions and regulations established by district policy, local law, and the federal regulations as specific to the needs of this discipline.

2. All theatre teachers and appropriate school personnel share in curriculum planning, evaluation, and revision.

3. Theatre curriculum documents are distributed to teachers, administrators, guidance counselors, and media center personnel.

4. Theatre is taught as a course of study as well as used as an instructional tool for other curricular areas.

5. The theatre curriculum is a balanced program of script writing; acting; designing; directing; researching; comparing dramatic forms, genres and styles; analyzing and constructing meaning; and understanding context.

6. The theatre curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.

7. Each theatre course meets daily for at least 45 minutes. Class size does not exceed the average class size for the school.

8. Regularly scheduled instruction provides for motivation, instruction, planning, dramatization, evaluation, and cleanup.

9. Performances from classes may be presented to peers and the community occasionally , but the emphasis is on the process of theatre and on participating as an audience to the theatre of others.

10. All students have multiple opportunities to attend performances by community and touring theatre companies.

11. Guest artists enhance and strengthen the school theatre curriculum.

12. Theatre instruction is provided for special education students.

Staffing

1. Theatre is taught by specialists who possess the skills and knowledge to teach acting; design; play writing; directing; research; comparison of art forms, styles, and genres; the construction of meaning; and understanding context. Specialists are complemented by classroom teachers and teachers from other disciplines who have the unique opportunity to make theatre a part of the daily life of the students and to integrate it into the total curriculum.

2. Theatre specialists meet the standards found in the American Alliance for Theatre and Education and the Speech Communication Association document, *Teacher Preparation and Certification Standards*.

3. In order for every student to have an adequately articulated and coordinated program of instruction, one theatre specialist in every district or school is designated as coordinator or administrator to provide leadership for the theatre program. This person is employed on a full-time basis for administration when the staff includes 25 or more theatre educators. The amount of administrative time is adjusted proportionately when the staff is smaller.

4. In order for every student to have reasonable access to the specialist's attention, the teacher-pupil ratio in a theatre class is no greater than 1:25.

5. Every theatre educator has a block of at least 30 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

6. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school arranges a regular program of in-service in theatre education and includes at least two paid days per year for professional development activities.

7. Special education classes in theatre are no larger than other special education classes. Teacher aides are provided for special education classes in theatre if they are provided for other special education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in theatre activities.

8. In order that special education students may receive adequate instruction, every theatre educator working with these students has received training in special education and for purposes of consultation, has convenient access to trained professionals in special education or drama therapy.

Materials and Equipment

1. The classroom or performance area contains flexible platforms; some modular scenic units; rehearsal props; mood lighting instruments (e.g., colored floodlights) that can be dimmed; a record, tape, or CD player; two computers with CD-ROM drives and access to the Internet; musical and sound-effect instruments; overhead, slide, and filmstrip projectors; videotape camera, recorder, and monitor; fabric and costume pieces; literature collections for improvisations; play scripts; records; tape recordings; videotapes; and films.

2. An annual budget is provided for the expenses of curricular, co-curricular, and extracurricular theatre activities. An annual budget is provided for the purchase of books, plays, audio- and videotapes, electronic materials, and other special supplies, materials, and equipment needed for the teaching of theatre.

3. All equipment is maintained in good repair and meets safety codes. An annual budget is provided for the repair, maintenance, and replacement of equipment.

Facilities

1. For instructional purposes a classroom (preferably carpeted) has adequate performance space to accommodate theatre activities, rehearsals and learning. It contains movable student desks; a teacher's desk; worktables; chairs; chalkboards; bulletin boards; projection screens; outlets for intercom and monitor; lockable storage for books, audiovisuals, props, and costume pieces; and audiovisual and computer Internet hookup systems. This classroom is located near other arts rooms and in a part of the school where there may be rehearsals and improvisation at full volume.

2. A flexible theatre is the performance space for grades 7 and 8. This space is also referred to as a theatre room, theatre lab, or "black box." It has blackout shutters on all windows, windows painted black, or no windows at all, in order to control light and bring more definition and focus to actors. A standard facility for a new or remodeled theatre space includes the following: The facility is 15 to 18 feet from floor to ceiling with catwalks suspended from the ceiling around the entire area for hanging lighting instruments and rigging curtains and scenery. Flexible seating is available to accommodate a variety of stage configurations. There is an outside entrance area for lobby and ticket sales and easy access to restroom and phone facilities. The facility contains acoustic treatment and soundproofing; noiseless climate control system; heat sensor sprinkler system to meet fire codes; emergency lighting system to meet fire codes; outlets for intercom and monitor systems; outlets for lighting and sound equipment which should be wired independently; sound reinforcement; audiovisual hookup; control area for lighting, sound, and audiovisual equipment; electronic dimmer system with multiple preset capabilities; theatrical lighting instruments which are not permanently mounted; sound equipment; headsets; movable platforms and stackable chairs for audience seating; lockable storage for costumes, props, and stage craft materials located in an out-of-the-way place; modular scenic units; rehearsal tables and stools; and a box office with phone.

Standards for High School (Grades 9 through 12)

Curriculum and Scheduling

1. A locally developed curriculum is updated annually and revised periodically. The document includes
   a. agreed-upon philosophy and goals of learning to be expected at each level,
   b. a sequential listing of learning experiences derived from the eight domains of theatre inquiry and expression,
   c. detailed lists of materials, equipment, educational media, local resources, and recommendations for their use,
   d. recommendations for time, space, and personnel necessary to carry out the planned learning experiences,
   e. statements of health and safety precautions and regulations established by district policy, local law, and federal regulations as specific to the needs of this discipline.

2. All theatre teachers and appropriate school personnel share in curriculum planning, evaluation, and revision.

3. Theatre curriculum documents are distributed to teachers, administrators, guidance counselors, and media center personnel.

4. Theatre is taught as a course of study, as well as used as an instructional tool for other curricular areas.

5. The theatre curriculum is a balanced and sequential program of script writing; acting; designing; directing; researching; comparing dramatic forms, genres, and styles; analyzing and constructing meaning; and understanding context.

6. The theatre curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.

7. Each theatre course meets daily for at least 45 minutes. Class size does not exceed the average class size for the school.

8. Performances by theatre classes may be presented to peers and the community as works in progress as well as fully realized productions.

9. All students have multiple opportunities to attend performances by community and touring theatre companies.

10. Guest artists enhance and strengthen the school curriculum.

11. Theatre instruction is provided for students with disabilities and special-education students.

Staffing

1. Theatre is taught by specialists who possess the skills and knowledge to teach acting; design; play writing; directing; research; comparing art forms, styles, and genres; constructing meaning; and understanding context. Specialists' efforts are complemented by teachers from other disciplines who have the unique opportunity to make theatre a part of the daily life of the students and to integrate theatre into the total curriculum.

2. Theatre specialists meet the standards found in the American Alliance for Theatre and Education and the Speech Communication Association document, *Teacher Preparation and Certification Standards*.

3. In order for every student to have an adequately coordinated and articulated program of instruction, one theatre specialist in every district or school is designated as coordinator or administrator to provide leadership for the theatre program. This person is employed on a full-time basis for administration when the staff includes 25 or more theatre educators. The amount of administrative time is adjusted proportionately when the staff is smaller.

4. The number of theatre instructors is sufficient to teach the courses necessary to meet the standards and to direct the acting and technical aspects of safe and meaningful productions.

5. In order for every student to have reasonable access to the specialist's attention, the teacher-pupil ratio in a theatre class is no greater than 1:25.

6. Every theatre educator has a block of at least 30 minutes for preparation and evaluation each day, excluding time for lunch. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

7. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school arranges a regular program of in-service theatre education and includes two paid days per year for professional development activities.

8. Special education classes in theatre are no larger than other special education classes. Teacher aides are provided for special education classes in theatre if they are provided for other special education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in theatre activities.

9. In order that special education students may receive adequate instruction, every theatre educator working with these students has received training in special education and for purposes of consultation, has convenient access to trained professionals in special education or drama therapy.

Materials and Equipment

1. The classroom or performance area contains flexible staging, some modular scenic units; rehearsal props and costumes; mood lighting instruments (e.g., colored floodlights) that can be dimmed; a record, tape or CD player, two computers with CD-ROM drives and access to the Internet; musical and sound effect instruments; overhead, slide, and filmstrip projectors; videotape camera, recorder, and monitor; fabric and costume pieces; literature collections for improvisations; play scripts; other research materials; records; tape recordings; videotapes; and films.

2. An annual budget is provided for the expenses of curricular, co-curricular, and extracurricular theatre activities. An annual budget is provided for the purchase of books, plays, audio- and videotapes, electronic materials, and other special supplies, materials, and equipment needed for the teaching of theatre and the expendable materials needed for productions.

3. All equipment is maintained in good repair and meets safety codes. An annual budget is provided for the repair, maintenance and replacement of equipment.

Facilities

1. For instruction purposes a classroom (preferably carpeted) has adequate performance space to accommodate theatre activities, rehearsals, and learning. It contains movable student desks; a teacher's desk; worktables, chairs, chalkboards; bulletin boards; projection screen; outlets for intercom and monitor; lockable storage for books, audiovisuals, props, and costume pieces; and audiovisual and computer Internet hookup systems. This classroom is located near other arts rooms and in a part of the school where there may be rehearsals and improvisation at full volume.

2. There is a flexible theatre space that accommodates an audience of 100 to 150. Such a space is usually called a "theatre lab" or "black box theatre." It has blackout shutters on all windows, windows painted black, or no windows at all, in order to control light and bring more definition and focus to actors. A standard facility for a new or remodeled theatre space includes the following: It is 15 to 18 feet from floor to ceiling with catwalks suspended from the ceiling around the entire area for hanging lighting instruments and rigging curtains and scenery. Flexible seating is available to accommodate a variety of stage configurations. There is an outside entrance area for lobby and ticket sales and easy access to restroom and phone facilities. The facility contains acoustic treatment and soundproofing; noiseless climate control system; heat sensor sprinkler system to meet fire codes; emergency lighting system to meet fire codes; outlets for intercom and monitor systems; outlets for lighting and sound equipment which should be wired independently; sound reinforcement; audiovisual hookup; control area for lighting,

sound, and audiovisual equipment; electronic dimmer system with multiple preset capabilities; theatrical lighting instruments which are not permanently mounted; sound equipment; headsets; movable platforms and stackable chairs for audience seating; lockable storage for costumes, props, and stage craft materials located in an out-of-the-way place; modular scenic units; rehearsal tables and stools; and a box office with phone.

3. Schools that expect to produce musical theatre also have a fully realized theatre (as described in # 5) to accommodate complex productions and large audiences.

4. The theatre instructor's office is located adjacent to classroom and theatre facilities. It contains a desk, chairs, drafting table, filing cabinet, flat file, lockable storage, bulletin board, telephone operable for both incoming and outgoing calls after regular school hours, typewriter, computer, and printer.

5. For students to meet the Advanced Level, as designated in the *National Standards for Arts Education*, a fully realized theatre plant must be available for instruction. This theatre is a separate auditorium with a maximum seating capacity of 1,000. The most common configuration is the proscenium stage, but other viable options are thrust, arena, and open staging.

Stage: Proscenium arch with fire safety curtain; heat sensor sprinkler system to meet fire codes; stage floor of unvarnished soft wood so that scenery can be securely attached to the stage floor, lights will not reflect, and actors will not slip; adequate backstage and wing space; trap doors in the stage floor; fly space that is at least one-and-a-half the proscenium opening height; gridiron, catwalks, and fly gallery; counterweight fly system; light bridges; electric battens; act curtain; teaser and tormentor curtains colored black to absorb light and to highlight the actor; cyclorama; scrim curtain and drops on curtain tracks; wing space that is a minimum of one-half the proscenium opening width on each side; loading doors that open directly into the construction area; outlets for lighting and sound that are wired independently; work lights that can be operated by theatre and non theatre personnel; emergency lighting system to meet fire codes; outlets for intercom and monitor systems; sound reinforcement; audiovisual hookup; theatrical lighting instruments; sound equipment and headsets.

House: For optimum viewing, auditorium with raked or inclined seating with adequate sight lines; noiseless climate control system; acoustic treatment; timeable house lighting that can be operated by theatre and non theatre personnel and in cases of emergency; orchestra pit with circuits for lighting, cueing, and monitoring; orchestra pit cover that can be used as a thrust for the stage; lighting positions in beams, light trees, and portals; speaker positions; control booth for lighting, sound, and audiovisual; lobby with quiet crash-bar exit doors to meet fire codes; inner lobby or light lock area which separates the house from the lobby to eliminate outside noise and light during performance; box office; restroom and public phones; lobby seating; display area; marquee; kitchen facility for refreshments.

In addition to a separate theatre performance space, a grade 9-12 theatre program has complete support for the building and production of plays by students. Ideally, this support includes a design facility, a scenery and properties facility, costume shops, and makeup and dressing rooms. All areas have adequate storage for materials, supplies, and tools.

Design Facility: The design facility has adequate work space so that designs in set, costume, props, lights, and sound can be efficiently drafted. It contains drafting tables, worktables, stools, directional lighting instruments, drawing boards, adjustable drafting machines, bulletin and erasable boards, projections screens, file cabinets, computer, and printer. It has the following equipment and supplies:

T-squares
Architect's rules
Compasses
Protractors
Reference books
Tracing paper
Pencils and pens
Colored markers
Brushes
Model materials
Triangles
Templates
Dividers
Projectors
Drawing paper
Cardboard
Erasers
Paints
Tape

Scenery and Properties Facility: The construction and paint shop has adequate work space that is equivalent to the stage space. It has high ceilings and is adjacent to the stage via wide access doors that are as tall as the proscenium. It has tall, wide-access dock doors that lead outdoors for loading and unloading supplies (e.g., lumber, furniture) and is parallel with the stage access doors. It has multiple electrical outlets, a dust-collecting and exhaust/ventilation system, and a deep sink with hot and cold running water with a paint well located next to it. The shop is lit with both incandescent and florescent lights and has the following equipment and supplies:

- Large worktables
- Measuring and marking tools
- Gripping tools
- Prying tools
- Painting tools
- Safety equipment
- Shop vacuum
- Lumber
- Plastic
- Fasteners
- Paint
- Chain
- Sawhorses
- Cutting tools
- Driving tools
- Boring tools
- Power tools
- Ladders
- Trash containers
- Metal
- Fabric
- Stage hardware
- Rope
- Wire and cable
- Storage for tools, hardware, and fabrics
- Fireproof cabinets for paint and flammable materials
- Racks and bins for wood, metal, and plastic
- Storage for scenery and platforms
- Lockable storage for props and furniture

Lighting Facility: The lighting facility includes a separate lighting booth located in the rear of the theatre house. The light booth may be located with the sound booth. It meets all fire and safety codes. It has a sliding view window that overlooks the stage and is soundproof. An electronic dimmer system, patch panel, and control board with multiple preset capabilities are housed in the control booth. (The ideal is a computerized lighting system.) The booth is equipped with an intercom and monitor system that includes headsets. Instrument mounting positions include beam sockets and a front-of-house position for follow spots and projectors. All circuits in each position are wired independently. The lighting facility includes the following equipment and supplies:

- Ellipsoidal reflector spotlights
- Fresnel spotlights
- Beam projectors
- Cables and connectors
- Flood lights
- Follow spots
- Trees and booms
- Electrician's tape
- White grease pencil
- Lenses
- Gel frames
- Funnels
- Strip lights
- Lamps
- Gel
- Mounting clamps
- Barn doors
- Gobos
- Tools
- Wooden ladders for electrical safety
- Storage box for color media
- Lockable storage for lighting instruments, equipment and supplies

Sound Facility: The sound facility includes a control booth located in the rear of the theatre house. It may be located within the light booth area. It has a sliding viewing window that overlooks the stage and is soundproof. It has a mixer system, an amplifier, speakers, a transmitter of a turntable, a CD player, two tape decks, a reel-to-reel tape deck, and radio tuner. It is equipped with an intercom and monitor systems that include headsets. For ideal sound mix, a separate mixing island area for the mixer board should be located in the house. Sound outlet or speaker positions need to be in the house beam, proscenium, and backstage. Microphone jacks are located on the stage apron, backstage in the wall and hanging positions, in the orchestra pit along with one in the control booth, and in the audience house. Intercom and monitor outlets are located in the light and sound booth, backstage, in the beam position, dressing rooms, box office and house lobby. A sound facility contains the following equipment and supplies:

Speaker patch panel
Portable sound equipment
Blank recording tapes
Leader and timing tapes
Portable speakers
Wireless microphones
Sound effects machines
Sound effect records
Music records
Empty reels
Microphones
Microphone stands
Lockable storage for sound instruments, equipment, and supplies

Costume Facility: The costume facility has adequate work space; is free of dirt and paint; and contains cutting tables, sewing tables, chairs, and sewing machines. It has a fitting area with a dressing room, raised platform and mirror. An auxiliary laundry facility contains a sink with hot and cold running water, a washer and dryer, dye sink, table, and clothing rack. The room is lit with both incandescent and florescent lights. The costume facility includes the following equipment and supplies:

Measuring tools
Cutting tools
Metal working tools
Sewing tools
Ironing tools
Portable costume racks
Dress forms
Industrial sewing machine for repairing stage curtains, etc.
Lockable storage with racks for permanent costumes, footwear, and headgear, accessories and supplies.

Makeup and Dressing Facility: A minimum of two large rooms are required for the makeup and dressing facility which is connected to the stage. They are soundproof and have an intercom and monitoring system, contain makeup tables with mirrors surrounded with incandescent lights and with storage shelves beside each table. The makeup and dressing areas also contain toilets, wash basins, and a shower. Costume racks and full-length mirrors are needed in both rooms as are individual drawers and lockers for the safekeeping of actors' valuables and makeup. These areas should contain the following equipment and supplies:

Bases
Special effect makeup
Sponges
Brushes
Liners
Makeup removers
Hair spray and whitener
Wigs and wig stands
Closets for temporary storage of costumes
Lockable cabinets for makeup and wigs

Public Relations Facility: The public relations facility includes the publicity office, the box office, and lobby area. These areas have controlled access and contain the following equipment and supplies:

Worktables
Telephone
Drafting equipment
File cabinet
Calculator
News release stationary
Theatre department stationary
Computer, printer, and software
Chairs
Typewriter
Basic office supplies
Cash box
Ticket rack
Ticket stub boxes
Answering machine

Additional Resources

Teacher Preparation and Certification Standards. This publication, created by a joint task force from AATE and the Speech Communication Association, offers standards for preparation and certification for Theatre Specialists, Speech/Communication/Theatre Teachers, and Speech Communication Specialists.

Youth Theatre Journal. This scholarly journal includes articles that advance the study and practice of theatre and drama for youth as both education and art. Published annually.

Stage of the Art. This magazine premiered in the Spring of 1995. It includes articles of practical use to theatre artists and educators. Published quarterly.

Drama/Theatre Teacher. This periodical was the predecessor of *Stage of the Art*. Back issues are available on themes related to standards: *Structuring Drama Sessions, Curriculum Issues, Assessment, Teacher as Innovator, Shakespeare's Legacy, Diversity in Drama*.

Theatre Safety. This monograph offers a basic guide for administrators and theatre arts teachers in establishing and maintaining a safe environment for actors, technicians, and audience members.

For further information, contact AATE, Theatre Department, Arizona State University, P.O. Box 873411, Tempe, AZ 85287-3411. Phone (602) 965-6064; FAX (602) 965-5351.

OPPORTUNITY-TO-LEARN STANDARDS FOR VISUAL ARTS INSTRUCTION

Prekindergarten through Grade 12

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Reston VA 22091-1590
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Developed under the direction
of the
NAEA Board of Directors
Roger Tomhave, Project Editor

Standards for Prekindergarten and Kindergarten (Ages 2 through 5)

Curriculum and Scheduling

1. Visual art is integrated into the curriculum throughout the day. The program actively engages art with other instructional areas.

2. The children's learning experiences include making art, looking at art, learning about art and artists, and responding to art.

3. At least 15% of the contact time with children in every prekindergarten and kindergarten is devoted to experiences with visual arts.

4. Regularly scheduled class periods planned for art production must provide a minimum of 100 minutes of uninterrupted instructional time per week for instruction, motivation, distribution of materials, production, clean-up, and evaluation.

5. A locally developed curriculum has been developed or revised recently. The document includes
   a. agreed-upon philosophy and goals and the learnings to be expected at each level,
   b. a sequential listing of learning experiences derived from art inquiry and expression,
   c. detailed lists of educational media and local resources and recommendations for their use,
   d. lists of materials, equipment, time, space, and personnel necessary to carry out the planned learning experiences ,
   e. statements of health and safety precautions and regulations established by district and school policy,
   f. the relation of studies in art to other areas of instruction.

6. All art teachers and appropriate school personnel share in curriculum planning, evaluation, and revision.

7. Art curriculum documents are appropriately distributed. Art curriculum documents are provided to each teacher, administrator, guidance counselor, and media center personnel.

8. Evidence of current art instruction is displayed in the classrooms.

9. The art program is visually evident throughout the school.

10. Educational criteria govern participation in posters, decorations, contests, and award programs.

Staffing

1. Visual arts instruction in every prekindergarten and kindergarten is provided by teachers who have received formal training in early-childhood visual arts.

2. A visual arts specialist qualified in early-childhood education is available as a consultant.

3. Teacher preparation meets the criteria stated in the booklet, *Standards for Art Teacher Preparation Programs*, published by the National Art Education Association.

4. Art teacher employment and/or selection includes the presentation of a portfolio, representing ability in art and the teaching of art, along with interviews by certified art personnel.

5. The teacher-pupil ratio in visual arts is no greater than 1:400.

6. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school or school district provides and supports annual professional development opportunities equal to other teachers in the school or school district.

7. When the teaching staff of the school district includes five or more art teachers, one is appointed and compensated for leadership responsibilities.

8. A full-time art supervisor is appointed when the art teaching staff in the school district includes 50 or more teachers and additional administrative assistance increases proportionately with a staff larger than 50.

9. Art teachers assigned to leadership responsibilities are experienced at the assigned grade levels and capable in curriculum development and in the development of administrative and community support of art education.

10. A full-time art supervisor at any grade level holds a masters degree in art education or its equivalent; has specialized preparation in supervision; has a minimum of 5 years of teaching experience including both the elementary and secondary levels; and is a member of the state and national professional art education organizations.

11. In-service education and/or professional development programs assist art personnel in becoming acquainted with community artists; resource people; and local art agencies, associations, and institutions.

12. Teachers' aides, paraprofessionals, "artists-in-education," and visitors who participate in the art program do so under the planned and organized direction of the art teacher(s) and/or supervisor.

Materials and Equipment

1. Materials and equipment are sufficient to implement the art program established in the curriculum document, including safety precautions and regulations established by district policy.

2. Consumable and non consumable art materials, tools, resources, and equipment are listed and available to the art teacher.

3. Audiovisual equipment, visuals, and print media are available.

4. Furniture, materials, and equipment are planned and budgeted for each art teacher and/or art room.

5. The district provides an annual budget for the repair and maintenance of tools, furniture, and equipment.

6. Whatever the organization of purchasing supplies, the art staff of the school district controls the specification of standards for art materials, equipment, and resources.

7. If found materials are used, the educational purpose in art, not the mere availability of inexpensive material, governs the learning activity.

8. Itinerant teachers are equipped for convenient transport of the necessary quantity and variety of materials.

9. A media or learning resource center contains a variety of art books, reproductions, films, filmstrips, transparencies, and self-instructional materials to support the art curriculum.

10. In classes emphasizing independent study and/or individualized instruction, sufficient materials and equipment are provided for at least two independent work areas.

11. The school district art curriculum guide specifies equipment for art instruction such as kilns, paper cutters, projection equipment, special spotlights, and the like.

12. The school provides, at each grade level, district-adopted print or projectible image series, such as slides, filmstrips, and overheads. Accompanying teacher manuals and teaching materials also are provided.

13. The district curriculum document specifies the minimum quantity of materials and equipment needed to teach each class or course. Included in this list are basic tools and supplies for sculpture, printmaking, drawing and painting, textile/fiber design, and ceramics.

14. The school district specifies within policy the minimum funding per course required for art instruction.

15. The school provides curriculum resources such as films, slides, original art, art reference books, projectors, cameras, television, art periodicals, exhibitions, and three-dimensional reproductions.

16. The school provides, where appropriate, a current text series, print series, or slide series for each classroom where art is taught, with a copy of the text for each student. Accompanying teaching materials and teacher's manuals are also provided.

17. The school district develops and uses a separate budget for the art program.

18. The art budget is sufficient to provide all expenditures required for the art program established in the curriculum plan.

19. Grant proposals for art programs and staff are available and encouraged.

Facilities

1. Facilities comply with local and state building codes and safety requirements.

2. The art staff participates in the planning, budget, and design decisions of art facilities.

3. Schools with enrollments of 500 or more provide one or more specialized art rooms.

4. The art room is accessible to all students, including those with physical disabilities.

5. The art room layout allows for ease of traffic flow and safety.

6. Adequate instructional furniture is provided.

7. Lighting is well placed and of sufficient brightness for art work. General lighting is planned so that shadows are reduced to a minimum. The capability exists for showing slides, films, or videos during the day or evening. Where possible, art room facilities are designed so that large, northern-facing windows allow for an abundance of natural lighting.

8. Ventilation is adequate to exhaust any fumes, dust, or odors. Special areas (kiln, etc.) are equipped with adequate ventilation.

9. Sinks are accessible from several sides and are an appropriate height for grade levels and wheelchairs. Sinks are equipped with hot and cold water with sediment traps. Acid-resistant, heavy-duty drains with clay or plaster traps are provided.

10. The art room is specialized and flexible to meet the needs of a diversified program. The facility is flexible enough to accommodate student discussions, group work, slide viewing, the study of reproductions, and computers as well as production space for both two-dimensional and three-dimensional artwork. The art room facilitates extensive use of audio/visual equipment, VCRs, computers, and the like.

11. Adequate space (55 square feet per student), including storage, display, and a range of equipment is provided. Adequate securable space is provided for storing hazardous equipment and supplies. Adequate teacher office and work stations are provided.

12. An entrance door larger than usual allows for installation of bulky art equipment.

13. The art room is acoustically treated to minimize interferences.

14. Electrical outlets are plentiful and conveniently located throughout the art room.

15. Display areas are central to the general flow of traffic.

Standards for Elementary School (Grades 1-5 or 1-6)

Curriculum and Scheduling

1. Art instructional activities are directed toward achieving the national voluntary art content and achievement standards.

2. The curriculum comprises a balanced and sequential program of making art, looking at art, learning about art and artists, and responding to art. Also included are learning experiences designed to develop the ability to use the materials, techniques, and terminology of art; analyze and describe art; make informed evaluations concerning art; and understand art and art practices in relation to history and culture and to other disciplines in the curriculum.

3. The visual art curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.

4. Every student receives visual art instruction from a certified art specialist each week for at least 100 minutes. Additional visual art content and skills are woven into the classroom teacher's curriculum throughout the school day.

5. Classes in visual art are no larger than classes in other subjects of the curriculum.

6. Exhibits of student artwork are planned each year for parents, peers, and the community.

7. Artists, galleries, and museums of the community are utilized, when available, to enhance and strengthen the school visual arts curriculum.

8. When students with disabilities are included in regular visual art classes
   a. their placement is determined on the same basis as placement for students without disabilities (e.g., visual art achievement, chronological age),
   b. art educators are involved in placement decisions and are fully informed about the needs of each student,
   c. their placement does not result in classes that exceed the average class size for the school by more than 10%,
   d. the number of these students does not exceed the average for other classes in the school by more than 10%.

9. Visual arts instruction is provided for students receiving special education who are not included in regular visual arts classes. Visual arts instruction for students with disabilities is designed to teach practical visual arts skills and knowledge that will assist the students in functioning successfully in the artistic environments of the home, school, and community. The amount of time for visual arts instruction is equivalent to that provided to students without disabilities.

10. Students with disabilities are given the same opportunities to elect specialized visual arts instruction as other students. If a visual art task cannot be performed by students with disabilities exactly as it would be by students without disabilities, adaptation is provided so that students with disabilities can participate insofar as possible.

11. Special experiences are designed for gifted and talented students according to their abilities and interests.

Staffing

1. Visual art is taught by art specialists in collaboration with classroom teachers. Leadership, guidance, and visual art expertise are provided by specialists who possess the skills and knowledge to teach the

structure of visual arts; the skills, knowledge, and techniques of the visual arts for appropriate age levels; and creative problem solving in visual arts. Their efforts are complemented by classroom teachers who have the unique opportunity to make visual arts part of the daily life of the students and to integrate visual arts into the total curriculum.

2. The number of certified art specialists is sufficient to provide art experiences for a total of at least 100 minutes per week per class, throughout the school year, for grades 2 through 6.

3. All visual arts educators are certified to teach art, have extensive specialized knowledge and training,, and are fully qualified for their instructional assignments in visual arts.

4. In order for every student to have reasonable access to the teacher's attention, the teacher-pupil ratio in visual arts is no greater than 1:400.

5. In order that every student may receive a comprehensive, balanced, and sequential program of study, every visual arts educator has a block of time of at least 45 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

6. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two to five paid days for professional development activities arranged by the district or school each year for every visual arts educator. In addition, every visual arts educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

7. Special-education classes in visual arts are no larger than other special-education classes. Teacher aides are provided for special-education classes in visual arts if they are provided for other special-education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in visual arts classes.

8. In order that special-education students may receive adequate instruction, every visual arts educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or art therapy.

9. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one visual arts educator in every district or school is designated as coordinator or administrator to provide leadership for the visual arts program. This person is employed on a full-time basis for administration when the staff includes 25 or more visual arts educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

10. Supplementary art experiences are conducted by classroom teachers with the guidance of the certified art specialist.

Materials and Equipment

1. Many activities—including many two- and three-dimensional media—will be taught in the art room. Therefore, a well-planned art facility needs electronic access and proper storage to provide for (a) graphic arts, including computer graphics, block printing, etching, and lithography; (b) general crafts such as metals and weaving; (c) modeling; (d) sculpting; and (e) ceramics. The space must also be flexible enough to facilitate student discussions and viewing slides and reproductions.

2. In every school the following are available for use in visual arts instruction: kilns, drying racks, presses, visual art viewing equipment, computers equipped with CD-ROM drives, and visual art-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every type of content taught and for every instructional setting.

4. Every school provides a set of visual art textbooks, published not more than 6 years previously, for every grade level. Teachers' editions of the textbooks with accompanying reproductions or slides, as well as other resource materials in visual arts, are readily available for visual arts educators and classroom teachers.

5. Every school contains a library or student resource center that provides a variety of visual art-related books and other print materials, audio and video materials, and computer software.

6. An annual budget is provided for the purchase of visuals, CDs, and videotapes; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of visual art.

7. All equipment is maintained in good repair. An annual budget is provided for the repair and maintenance of equipment that is equal to at least 5% of the current replacement value of the total inventory of equipment.

8. The school district develops and uses a separate budget for the art program.

9. The art budget is sufficient to provide all expenditures required for the art program established in the curriculum plan.

10. Grant proposals for art programs and staff are available and encouraged.

Facilities

Special attention should be given to the overall design of elementary art rooms. Because the program of study includes a broad diversity of art media and academic experiences, it is desirable that the art rooms have a studio-like atmosphere. Specific examples of art room facility designs are described in detail in *Design Standards for School Art Facilities*, available from the NAEA. General guidelines for art facilities are as follows:

1. There is a minimum of 1 art room per elementary school for every 500 enrolled students.

2. The general art room has at least 55 square feet of work space per student (excluding storage and teacher's work space) and is flexible enough for use with large or small groups and for individual instructional activities.

3. At least one wall with display capability from floor to ceiling is available for displaying student work. Display areas such as shelves and cases are also provided for three-dimensional work like sculpture and ceramics. These areas are well lighted and equipped with multiple-lighting plug-in tracks with movable spotlights.

4. The most crucial area in an art room is the storage space. Adequate, in-class storage, accessible to students, is needed as well as at least 350 square feet of lockable storage space for art supplies, equipment, and student art works. This latter space should be connected to the art room. There are five main types of storage:

1. Reserve
2. Work in Progress
3. Active
4. Portfolio
5. Potentially Hazardous Materials and Equipment

Generally 400 square feet of storage is necessary. This space should be divided as educational requirements dictate among storage for student works in progress, art supplies, and equipment. Shelving located in storage areas should accommodate the diversity of art instruction needs; it should handle, for

example, the 22" x 24" dimensions of a standard-size poster and the standard-size matte board of 36" x 40". Appropriate lockable storage must also be provided for flammable and combustible materials.

5. The art room is designed to accommodate no more than 28 students at the elementary level.

6. The art room is located on the school's first floor. This simplifies both displaying student art (which is visual education for the whole school) plus the delivery of materials and supplies to the department. It also encourages doing some art activities outdoors such as sketching, painting, modeling, and construction.

7. It is also desirable to locate the art room as close as possible to other visual and performing arts areas so that activities between these disciplines can be coordinated.

8. General lighting is planned so that shadows are reduced to a minimum in all parts of the room. Lighting the color of daylight permits accuracy of color work, regardless of the changing outdoor conditions. A north-facing wall, with large windows, provides the most desirable lighting conditions. Computer graphics and multimedia equipment need to be in a separate room.

9. Other furnishings are arranged for maximum flexibility, keeping in mind, however, that a teacher rarely has the time to rearrange furniture between the dismissal of one class and beginning of the next. The sinks — very important items in any art room — are accessible from more than one side and equipped with hot and cold water with sediment traps. One sink can accommodate 10 students adequately. Kilns should be located in a separate room with appropriate ventilation.

Standards for Middle School and Junior High School (Grades 5 through 8)

Curriculum and Scheduling

1. The visual arts program in the middle school builds sequentially on the visual arts program in the elementary school and provides the foundation for the visual arts program in the high school. Instructional activities are directed toward achieving the national voluntary art content and achievement standards.

2. The curriculum comprises a balanced and sequential program of making art, looking at art, learning about art and artists, and responding to art. Also included are learning experiences designed to develop the ability to use the materials, techniques, and terminology of art; analyze and describe art; make informed evaluations concerning art; and understand art and art practices in relation to history and culture and to other disciplines in the curriculum.
3. The visual arts curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.

4. Visual art is required of all students through grade 8.

5. Classes in visual arts are no larger than classes in other subjects of the curriculum.

6. Exhibits of student artwork are planned each year for parents, peers, and the community.

7. Artists, galleries, and museums of the community are utilized, when available, to enhance and strengthen the school visual art curriculum.

8. When students with disabilities are included in regular visual art classes
   a. their placement is determined on the same basis as placement for students without disabilities (e.g., visual art achievement, chronological age),
   b. art educators are involved in placement decisions and are fully informed about the needs of each student,
   c. their placement does not result in classes that exceed the average class size for the school by more than 10%,
   d. the number of these students does not exceed the average for other classes in the school by more than 10%.

9. Visual arts instruction is provided for students receiving special education who are not included in regular visual arts classes. Visual arts instruction for students with disabilities is designed to teach practical visual arts skills and knowledge that will assist the students in functioning successfully in the artistic environments of the home, school, and community. The amount of time for visual arts instruction is equivalent to that provided to students without disabilities.

10. Students with disabilities are given the same opportunities to elect specialized visual arts instruction as other students. If a visual art task cannot be performed by students with disabilities exactly as it would be by students without disabilities, adaptation is provided so that students with disabilities can participate insofar as possible.

11. Special experiences are designed for gifted and talented students according to their abilities and interests.

12. In schools not utilizing block scheduling, the school day includes no fewer than seven instructional periods. Every effort is made to avoid scheduling single-section courses in visual art against single-section courses in required subjects.

Staffing

1. All visual arts educators are certified to teach visual art, have extensive specialized knowledge and training, and are fully qualified to teach every course they are assigned.

2. The number of visual art educators is sufficient to teach the courses specified under the standards for curriculum and scheduling.

3. In order that every student may receive a comprehensive, balanced, and sequential program of study, every visual art educator has a block of time of at least 45 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

4. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two to five paid days for professional development activities arranged by the district or school each year for every visual arts educator. In addition, every visual arts educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

5. Special-education classes in visual art are no larger than other special-education classes. Teacher aides are provided for special-education classes in visual arts if they are provided for other special-education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in visual art classes.

6. In order that special-education students may receive adequate instruction, every visual arts educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or art therapy.

7. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one visual arts educator in every district or school is designated as coordinator or administrator to provide leadership for the visual arts program. This person is employed on a full-time basis for administration when the staff includes 25 or more visual arts educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

Materials and Equipment

1. Many activities—including many two- and three-dimensional media—will be taught in the art room. Therefore, a well-planned art facility needs electronic access and proper storage to provide for (a) graphic arts, including computer graphics, block printing, etching, and lithography; (b) general crafts such as metals and weaving; (c) modeling; (d) sculpting; and (e) ceramics. The space must also be flexible enough to facilitate student discussions, and viewing slides and reproductions.

2. In every school the following are available for use in visual arts instruction: kilns, drying racks, presses, visual art viewing equipment, computers equipped with CD-ROM drives, and visual art-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every type of content taught and for every instructional setting.

4. Every school provides a set of visual art textbooks, published not more than 6 years previously, for every grade level. Teachers' editions of the textbooks with accompanying reproductions or slides, as well as other resource materials in visual arts, are readily available for visual arts educators and classroom teachers.

5. Every school contains a library or student resource center that provides a variety of visual art-related books and other print materials, audio and video materials, and computer software.

6. An annual budget is provided for the purchase of visuals, CDs, and videotapes; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of visual art.

7. All equipment is maintained in good repair. An annual budget is provided for the repair and maintenance of equipment that is equal to at least 5% of the current replacement value of the total inventory of equipment.

8. The school district develops and uses a separate budget for the art program.

9. The art budget is sufficient to provide all expenditures required for the art program established in the curriculum plan.

10. Grant proposals for art programs and staff are available and encouraged.

Facilities

Special attention should be given to the overall design of junior/middle art rooms. Because the program of study includes a broad diversity of art media and academic experiences, it is desirable that the art rooms have a studio-like atmosphere. Specific examples of art room facility designs are described in detail in *Design Standards for School Art Facilities*, available from the NAEA. General guidelines for art facilities are as follows:

1. There is a minimum of 1 art room per junior/middle school for every 500 enrolled students.

2. The general art room has at least 55 square feet of work space per student, excluding storage and teacher's work space, and is flexible enough for both group or individual instructional activities. Adequate design allows for ease of traffic flow, and adequate space is planned for special furniture and equipment. A wet area with a sink is desirable for clay work.

3. At least one wall in the art room is available for ease of displaying student work and visual aids. Display areas such as shelves and cases are also provided for three-dimensional work like sculpture, ceramics, and jewelry. These areas are well-lighted and equipped with multiple-lighting plug-in tracks with movable spotlights.

4. The most crucial area in an art room is the storage space. Adequate in-class storage, easily accessible to students, is needed as well as at least 400 square feet of lockable storage space for art supplies, equipment, and student artworks. This latter space should be connected to the art room. There are five main types of storage:

1. Reserve
2. Work in Progress
3. Active
4. Portfolio
5. Potentially Hazardous Materials and Equipment

Generally 400 square feet of storage is necessary. This space should be divided as educational requirements dictate among storage for student works in progress, art supplies, and equipment. Shelving located in storage areas should accommodate the diversity of art instruction needs; it should handle, for example, the 22" x 24" dimensions of a standard-size poster and the standard-size matte board of 36" x 40". Appropriate lockable storage must also be provided for flammable and combustible materials.

5. Each art room is designed to accommodate no more than 24 students at the junior/middle level.

6. The art room is located on the school's first floor. This simplifies both displaying student art (which is visual education for the whole school) and the delivery of materials and supplies to the department. It also encourages doing some art activities outdoors such as sketching, painting, modeling, and construction.

7. It is also desirable to locate the art room as close as possible to other visual and performing arts areas so that activities between these disciplines can be coordinated.

8. General lighting needs to be planned so that shadows are reduced to a minimum in all parts of the room. Lighting the color of daylight permits accuracy of color work, regardless of the changing outdoor conditions. Wherever possible, the art room's north-facing wall should be on the outside of the building to allow for large windows and natural lighting. It is desirable for an exterior door to provide access to a patio area to allow for large outdoor sculpture activity. Computer graphics and multimedia equipment should be in a separate room.

9. Other furnishings are arranged for maximum flexibility, keeping in mind, however, that a teacher rarely has the time to rearrange furniture between the dismissal of one class and beginning of the next. The sinks — very important items in any art room — are accessible from more than one side and equipped with hot and cold water with sediment traps. One sink can accommodate 10 students adequately.

10. A teacher's office and work space of 120 square feet is needed to house several filing cabinets, bookshelves, a teacher's desk, and a large drafting table. A glass-enclosed office is preferable.

11. In addition to the art room's display capabilities, a display area—wall cabinets, bulletin boards, or the like—central to the general flow of school traffic is provided. A porous material that accommodates hanging devices like pins, staples, and tracks is needed along with ceiling hooks for hanging three-dimensional artwork. These areas should be well lighted and equipped with multiple-lighting plug-in tracks with movable spotlights. A portable display system is desirable. If the display area is not secure, key locks should be installed on display doors.

12. There is an area dedicated to films, slide collections, and resources for instructional units in the art program. Major collections of books, prints, software, tapes, cassettes, disks, catalogs, and media are housed in the main school library, and art students are scheduled to conduct research and art study on a regular basis. Similarly, art career collections are housed in the career center/counselor's office and students scheduled on a regular basis to research career opportunities.

13. The use of computers, laser printers, scanners, camcorders, and other high-tech video equipment is rapidly being employed in art education programs. Examples include use of imagery research and instruction with laser disks, desktop and graphic design, as well as computer-generated art work. Two applications are currently being used:

1. The art room has a learning/research station (i.e., 2 to 5 computers, printers, etc.).
2. In a dedicated lab or media center, students are scheduled by class or via independent study (i.e., 25 to 30 computer stations, printers, modems, laser disks, scanners, camcorders, etc.).

14. Requirements for the specialized art rooms or studios mentioned in #1 include

Photography: Area requirements are a minimum of 340 square feet:

1. 100 square feet for film developing and chemical mixing.
2. 180 square feet for dark room printing.
3. 60 square feet for finishing.

Larger schools need an additional 80 square feet for an auxiliary dark room to handle color-sheet film work.

Be sure that the photography room meets the appropriate ventilation standards for such a facility and that all drain piping in the dark room is acid resistant.

Ceramics: Ceramics requires special equipment and storage facilities. Space should accommodate clay bins that are rustproof, leakproof, airtight, and portable. Facilities should also accommodate such special equipment as potters wheels and a damp box (cabinet) for storing work in progress. Appropriate ventilation must be provided for any clay mixing.

Kiln Room: The electric kiln needs 45 square feet. Also needed is a special wiring circuit to meet kiln manufacturer's requirements and state and local codes. The kiln room must be ventilated to the outside to remove fumes as well as heat build-up. Metal storage cabinets for storing kiln shelves, shelf supports, stilts, and kiln wash should also be provided.

Printmaking: While basic printmaking activities can be carried out on tables, special equipment is required for some procedures. Facilities should accommodate such equipment as printing press(es) and drying racks. Care must be taken to provide adequate ventilation for the use of inks and solvents and for drying prints (see Safety section).

Standards for High School (Grades 9 through 12)

Curriculum and Scheduling

1. The visual arts program in the high school builds sequentially on the visual arts program in the middle school and prepares students for further study after high school. Instructional activities are directed toward achieving the national voluntary content and achievement standards.

2. The curriculum comprises a balanced and sequential program of making art, looking at art, learning about art and artists, and responding to art. Also included are learning experiences designed to develop the ability to use the materials, techniques, and terminology of art; analyze and describe art; make informed evaluations concerning art; and understand art and art practices in relation to history and culture and to other disciplines in the curriculum.

3. The high school visual arts curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.

4. Classes in visual arts are no larger than classes in other subjects of the curriculum.

5. At least one year-long elective course in visual arts is offered. At least one course with no prerequisites is available to all grade levels.

6. Exhibits of student artwork are planned each year for parents, peers, and the community.

7. Artists, galleries, and museums of the community are utilized, when available, to enhance and strengthen the school visual art curriculum.

8. When students with disabilities are included in regular visual art classes
   a. their placement is determined on the same basis as placement for students without disabilities (e.g., visual art achievement, chronological age),
   b. art educators are involved in placement decisions and are fully informed about the needs of each student,
   c. their placement does not result in classes that exceed the average class size for the school by more than 10%,
   d the number of these students does not exceed the average for other classes in the school by more than 10%.

9. Visual arts instruction is provided for students receiving special education who are not included in regular visual arts classes. Visual arts instruction for students with disabilities is designed to teach practical visual arts skills and knowledge that will assist the students in functioning successfully in the artistic environments of the home, school, and community. The amount of time for visual arts instruction is equivalent to that provided to students without disabilities.

10. Students with disabilities are given the same opportunities to elect specialized visual arts instruction as other students. If a visual art task cannot be performed by students with disabilities exactly as it would be by students without disabilities, adaptation is provided so that students with disabilities can participate insofar as possible.

11. Special experiences are designed for gifted and talented students according to their abilities and interests. Examples of these might include advanced placement or International Baccalaureate offerings.

12. In schools not utilizing block scheduling, the school day includes no fewer than seven instructional periods. Every effort is made to avoid scheduling single-section courses in visual arts against single-section courses in required subjects.

13. Academic credit is awarded for visual arts study on the same basis as for comparable courses. Grades earned in visual arts courses are considered in determining the grade point averages and class rankings of students on the same basis as grades in comparable courses.

Staffing

1. All visual arts educators are certified to teach visual art, have extensive specialized knowledge and training, and are fully qualified to teach every course they are assigned.

2. The number of visual arts educators is sufficient to teach the courses specified under the standards for curriculum and scheduling.

3. In order that every student may receive a comprehensive, balanced, and sequential program of study, every visual arts educator has a block of time of at least 45 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.

4. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every visual arts educator. In addition, every visual arts educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

5. Special-education classes in visual art are no larger than other special-education classes. Teacher aides are provided for special-education classes in music if they are provided for other special-education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in visual art classes.

6. In order that special-education students may receive adequate instruction, every visual art educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or art therapy.

7. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one visual art educator in every district or school is designated as coordinator or administrator to provide leadership for the visual art program. This person is employed on a full-time basis for administration when the staff includes 25 or more visual art educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one-fifth time for each additional 5 teachers above 25.

8. The teaching staff is sufficient to provide at least advanced experiences in two or three dimensional media, crafts, photography, and history/criticism of art and design, at the level required for advance placement courses in art studio, drawing and art history.

Materials and Equipment

1. Many activities—including a wide variety of two- and three-dimensional media—will be carried on in the art room. Therefore, a well-planned art facility needs electronic access and proper storage to provide for (a) graphic arts, including computer graphics, block printing, etching, and lithography; (b) general crafts such as metals and weaving; (c) modeling; (d) sculpting; and (e) ceramics. The space must also be flexible enough to facilitate student discussions, and viewing slides and reproductions.

2. In every school the following are available for use in visual arts instruction: kilns, drying racks, presses, visual art viewing equipment; computers equipped with CD-ROM drives, and visual art-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every type of content taught and for every instructional setting.

4. Every school provides a set of visual art textbooks, published not more than 6 years previously, for every grade level. Teachers' editions of the textbooks with accompanying reproductions or slides, as well as other resource materials in visual arts, are readily available for visual arts educators and classroom teachers.

5. Every school contains a library or student resource center that provides a variety of visual arts-related books and other print materials, audio and video materials, and computer software.

6. An annual budget is provided for the purchase of visuals, CDs, and videotapes; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of visual art.

7. All equipment is maintained in good repair. An annual budget is provided for the repair and maintenance of equipment that is equal to at least 5% of the current replacement value of the total inventory of equipment.

Facilities

Special attention should be given to the overall design of senior high art rooms. Because the program of study includes a broad diversity of art media and academic experiences, the design of senior high art rooms need be more specific than elementary or junior/middle school art facilities. Specific examples of art room facility designs are described in detail in *Design Standards for School Art Facilities*, available from the NAEA. General guidelines for art facilities are as follows:

1. There is a minimum of 1 art room for every 500 students enrolled in the senior high school. The art room has a minimum of 55 square feet per student, excluding storage and teacher's work space and is flexible enough for use with group or individual instructional activities. Adequate design allows for ease of traffic flow, and adequate space is planned for special furniture and equipment such as easels, potters

wheels, floor looms, and darkroom developing tanks and enlargers. A wet area with a sink is desirable for clay work. If a patio is provided, the wet area should be located near it.

2. In addition to in-class storage, at least 400 square feet of lockable storage space is provided for art supplies, equipment, and student artworks and to prevent student access to potentially dangerous equipment or materials. This storage space should be connected to the art room.

3. For displaying student work and visual aids such as fine art reproductions, at least one wall in the art room is cork board from floor to ceiling. For three-dimensional work, display areas such as shelves and cases for sculpture, ceramics, and jewelry are provided. These areas are well lighted and equipped with multiple-lighting plug-in tracks with movable spotlights.

4. The art room is designed to accommodate no more than 20 to 25 students at the senior level.

5. Art rooms are located on the school's first floor. This simplifies both displaying student art (which is visual education for the whole school) and the delivery of materials and supplies to the department. It also encourages doing some art activities outdoors such as sketching, painting, modeling, and construction.

6. It is also desirable to locate the art room as close as possible to other visual and performing arts areas so that activities between these disciplines can be coordinated.

7. General lighting needs to be planned so that shadows are reduced to a minimum in all parts of the room. Lighting the color of daylight permits accuracy of color work, regardless of the changing outdoor conditions. Art rooms should be located so that they may have large windows toward a northern exposure to ensure natural lighting. It is desirable for an exterior door to provide access to a patio area to allow for large outdoor sculpture activity. Computer graphics and multimedia equipment should be in a separate room.

8. Other furnishings should are arranged for maximum flexibility, keeping in mind, however, that a teacher rarely has the time to rearrange furniture between the dismissal of one class and beginning of the next. The sinks — very important items in any art room — are accessible from more than one side and equipped with hot and cold water with sediment traps. One sink can accommodate 10 students adequately.

9. A teacher's office and work space of 120 square feet is needed to house several filing cabinets, bookshelves, a teacher's desk, and a large drafting table. A glass-enclosed office is preferable.

10. In addition to the art room's display capabilities, a display area—wall cabinets, bulletin boards, or the like—central to the general flow of school traffic is provided. A porous material that accommodates hanging devices like pins, staples, and tracks is needed along with ceiling hooks for hanging three-dimensional artwork. These areas should be well lighted and equipped with multiple-lighting plug-in tracks with movable spotlights. A portable display system is desirable. If the display area is not secure, key locks should be installed on display doors.

11. There is an area dedicated to films, slide collections, and resources for instructional units in the art program. Major collections of books, prints, software, tapes, cassettes, disks, catalogs, and media are housed in the main school library, and art students are scheduled to conduct research and art study on a regular basis. Similarly, art career collections are housed in the career center/counselor's office and students scheduled on a regular basis to research career opportunities.

12. The use of computers, laser printers, scanners, camcorders, and other high-tech video equipment is rapidly being employed in art education programs. Examples include use of imagery research and instruction with laser disks, desktop and graphic design, as well as computer-generated art work. Two applications are currently being used:

1. The art room has a learning/research station (i.e., 2 to 5 computers, printers, etc.).
2. In a dedicated lab or media center, students are scheduled by class or via independent study (i.e., 25 to 30 computer stations, printers, modems, laser disks, scanners, camcorders, etc.).

13. Requirements for the specialized art rooms or studios mentioned in #1 include

Photography: Area requirements are a minimum of 340 square feet:

1. 100 square feet for film developing and chemical mixing.
2. 180 square feet for dark room printing.
3. 60 square feet for finishing.

Larger schools need an additional 80 square feet for an auxiliary dark room to handle color-sheet film work.

Be sure that the photography room meets the appropriate ventilation standards for such a facility and that all drain piping in the dark room is acid resistant.

Ceramics: Ceramics requires special equipment and storage facilities. Space should accommodate clay bins that are rustproof, leakproof, airtight, and portable. Facilities should also accommodate such special equipment as potters wheels and a damp box (cabinet) for storing work in progress. Appropriate ventilation must be provided for any clay mixing.

Kiln Room: The electric kiln needs 45 square feet. Also needed is a special wiring circuit to meet kiln manufacturer's requirements and state and local codes. The kiln room must be ventilated to the outside to remove fumes as well as heat build-up. Metal storage cabinets for storing kiln shelves, shelf supports, stilts, and kiln wash should also be provided.

Printmaking: While basic printmaking activities can be carried out on tables, special equipment is required for some procedures. Facilities should accommodate such equipment as printing press(es) and drying racks. Care must be taken to provide adequate ventilation for the use of inks and solvents and for drying prints.

Computer Graphics: The graphic design industry has become very dependent upon the use of computers. An art room facility specifically designed for computer graphics prepares high school students for this current direction in graphic design.

Additional Resources

Creating Curriculum in Art. By Phillip Dunn. *Creating Curriculum in Art* outlines the theoretical orientations for art curricula, the five critical areas for art curriculum development, an examination and analysis of curricular approaches, and a discussion of student evaluation and art program assessment. This book translates art theory into curriculum—and into daily practice for the art teacher, curriculum coordinator, and for the school administrator!

Design Standards for School Art Facilities. Mac Arthur Goodwin, Editor. This visual resource from NAEA includes over 60 photos and floor plan drawings of specialized art studio rooms. The guide contains Art Room Planning in elementary, middle/junior, and senior high schools; General Specifications (space, lighting, safety, computers); and Specialized Art Rooms (ceramics, kiln room, printmaking, technology) and much, much more. Also included are numerous resources for state and federal agencies, manufacturers, organizations, and others that keep current on specifications, codes, health hazard regulations, and legislation.

Elementary Art Programs: A Guide for Administrators. The volume addresses fundamental issues central to the administration of elementary art education in American schools. It answers questions about key standards concerning content, materials, instruction, and more. This guide also addresses 16 fundamental questions school administrators should ask about elementary art programs and is an important policy resource. It is also designed to provide suggestions on organizing, implementing, and assessing elementary art programs.

Exemplary Art Education Curricula: A Guide to Guides. An NAEA task force of art educators presents an in-depth review of art curriculum guides written for K-12. The book includes 26 criteria for exemplary art curriculum guides, and commentary on current needs in art curricula. The major portion of the book

consists of sample pages from the guides, with critical discussion of their contents, format, and visual impact.

The National Visual Arts Standards. Jeanne Rollins, Chair. Prepared in response to the *Goals 2000: Educate America Act*, lists what every student should know and do in the visual arts. Includes six content standards K-12. Standards are organized K-4, 5-8, and 9-12. These standards are essential for all art educators as the framework upon which to design art curricula and instruction for all grade levels, as well as for art teacher preparation programs. It is a cardinal resource for art curriculum and framework development.

Purposes, Principles, and Standards For School Art Programs [Revised Edition]. This newly revised publication is directed toward the promotion and recognition of educationally sound visual art programs in elementary, middle/junior, and high schools. It is designed as a self-assessment evaluation of the seven art education program components: Organization, Curriculum, Personnel, Scheduling, Facilities, Materials/Equipment, and Budgets.

School Art Programs: A Guide for School Board Members and Superintendents. Guidelines for school administrators concerning what students should learn in art; components of the art program; curriculum and instruction essential; professional development; scheduling, facilities, and equipment/materials; evaluation; staffing; budgeting; and related issues.

For further information, contact the National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590. Phone (703) 860-8000; FAX (703) 860-2960.